

The Fine Arts

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sion of the irrelevant, implicit in drawing, largely contribute.⁵³²
 In our present day, with all the superb methods of photographic recordings and reproductions, the comic strip has a vogue unparalleled in our history.¹⁷ (See Plates 62-63.)

Aboriginal music has largely disappeared. The friars⁵³³
 quickly adapted the chants and dances of Europe to Indian⁵³⁴
 needs and substituted Christian for Indian ritual practices, using song and dance as formulas easily understood by primitives. To judge from the instruments, Aztec music was strong in rhythm but lacking in tone. The two-tone and one-tone drums could emit sonorous rhythms, but the bone and clay flutes pipe pitifully and are not gauged to a fixed scale. The conch shell could be blown with varying notes, according to the intensity of the blast, although it was more suitable for summoning people than for making music. Whistles, rattles of clay and gourds, bells and shell tinklers enhanced the effect of carefully regulated rhythms. Notched bones, often human, were rasped with a stick and produced quite pleasant sounds. A strange type of drum, which seems to have been indigenous, had an amazing resonance attained by beating an inverted gourd floating in a large container of water.¹⁸ (See Plates 39, bottom left; 61, middle right.)

The dance was highly important, but native steps seldom⁵³⁵ ●
 persist except in the most primitive outlying districts, for^[177]
 they were transformed by the friars into Christian patterns.^{797]}
 The chroniclers describe dances of many types in which masses of people participated. It is impossible that the Aztecs, with their profound sense of design and form, should not have had elaborate rituals in which great bodies of people moved in complex patterns to complicated rhythms. Song was used to reinforce the ceremony, and the words of some

535 chants survive without, alas, the musical notation. These dancers, acting out mythical events pertaining to the lives of the gods, must usually have been highly theatrical. Thus as with other peoples of the past, religious service fulfilled the function of the drama.¹⁹ (See Plate 62, bottom left.)

[212] The pictographic writing of the Aztecs was too simple to 537 record a literature. However, the many references to oratory 538 and the wealth of allusions and synonyms referring to the gods and goddesses give a picture of rich fantasy and poetic imagination. The emphasis on the spoken word, the complex background of the religion, the closeness of the supernatural world, would not have produced lean, accurate prose. Rather a semipoetic, highly symbolic verbiage came from the practice of oratory and the chanting of prayers. Thus a rhythmic and rich verbosity existed as a form of polite address that, given a system of writing, might have been transmuted into literature.²⁰

517 These activities, which we sanction in our own culture under the terms of arts and letters and to the practitioners of which we assign honor as creative artists, were existent in Aztec society. The status of these practices, however, was very different from their position in our own culture. Much of that area of our own life divided up into the infinite gradation of commercial, legal and governmental pursuits fell within the span of the individual Aztec's normal social life. That energy and activity which we exhaust in religion, art, belles-lettres and science was combined by the Aztecs in the observance of their religious requirements. The nature of their religion and its position in Aztec life and social practice are fundamental to a realization of the nature of their culture.

776 cooked, and roasted in a pot; one roasted [on the fire]; sweat-houses were heated, incense was melted, things were cleansed.

776 And when his feast day was celebrated, once a year, at
796 the end of the month of Icaalli, they made an image of Motecuzuma; before it quail were sacrificed and incense was set forth.

[262] Tomates [stuffed] with greens⁶⁶ were prepared in each dwelling. First they were placed before the fire. Then they were eaten.

[534] And all day his old men sang, blew trumpet-shaped shells, beat drums, and sounded rattles for him.

And no one might reach his arm to the bowl, which was forbidden; nothing might be cooked. Because first were eaten the tomates [stuffed] with greens which had been brought as offerings.

And, in live coals, the children⁶⁷ roasted some snakes, frogs, small white fish, water lizards, [and] birds—whatever kind of small animal they hunted, they dropped in the hearth. Thus, they said: "Our father roasts [something] for himself."

And when night fell, the old men, the old women, drinking wine, made libations in all [four] directions. [And] they said then: "They give a taste of it to the fire; they refresh themselves."⁶⁸

• [535] And every four years a festival most greatly honored him—when Motecuzuma danced a princely dance before the temple of Xiuhtecuhtli, which was called Tenuitlan.⁶⁹

[273] And at this time everyone [including] all the children, every one of them, tasted the wine. Thus it was called [the time when] the children drink wine.

[608] And then they gave the children uncles and aunts, a man
[and] a woman, whom those with children sought out and gave gifts. These took [the children] upon their backs, and carried them then to the temple of Icozacahuatl. There [the parents] pierced their ears; thus they placed a sign upon them, while their uncles and aunts⁷⁰ looked on. Afterwards all feasted.

776 [Icozacahuatl's] ornament was [thus]: black was smeared about the lower part of his face. About his head he bore a circlet set with green stones; he wore a paper crown with blue feathers and a spray of quetzal feathers; he had a crown of arrowshafts; a crown of spearshafts;⁷¹ he had

Ash yn iquac ilhujqujatliloia, cecuhitica: ipan itlanjan yacalli: quijipdatiaia in motecuzuma, izpan tlacpatlaloia, ipaltemijila,

ouhqujitanalli nochitliloia, in cecualpan: acito izpan quijmanjilaia in tlel, catpan qalaloia.

Ash yn jereitlan, ish emjilhuil, in quijicatia, qujtecucpichila, qujteponacilhuja, caicacilhuja:

ash siac vel cimanquia in cimalen, utlacanaliloia, yajc amo aca modatit, muchichinan: ipampa in iancojcan oqualec ouhqujitanalli, yajc odamanalac.

Ash in pipilicenti, muchintin qujntlanjajia: yn aca cecit: cujant, xujit, auctit, toted: in cajo tlein ocacit inili, yacacit conlagia in decujit: ic mjinia, modaxpa yn tota.

Ash yn cionec, noujan tlalanenaiia in veretque, ylanatque: ish qujinia, qujntlanjanjilaia yn tlel, ucal-cruja.

Ash nautichitica, yn oc ceca, manitliloia, ilhuiah: iquac motecuzumiaia yn motecuzuma, izpan yn jirucal, xiuhtecuhtli, yncacacit cecumala.

Ash in iquac by, vel muchitlacat, vel no iniquich dacat, qujpalaoia, qujntepaja, in vctli, in pipilicenti: ic motecuzumiaia, pillanano:

yean vcti qujntlatiaia, qujntlanjiaia in pipilicenti. Ce cioet, oc qujchitli, in qujntemoia pilloaque, qujntlanjiaia; inuancin qujntmanitlilhuja, vampa qujntmoncania, yn inuapan iacacahuaj: vampa qujntacacaxapaloia, qujntacacocinajia: inuajin ic qujntmachitaoia, yajc qujmitia, ytlacac, ymanjan: catpan tlacaloia.

In jachichimal catca: tlillica motemujine, chalchihuetete, xiuhtotomacale, quetzaljiniaoia, mjinone, tlacocetone, xiuhtotomacacale, amacotomapanale, no tuitile, cucujale, xiuhtotomacacahuaj in jchimal, tlachitlopila.

66. "Una de las hierbas que se comen cocidas es llama huachapilul, que son blancas, o muy verde, tiene las ramas delgadas y delgadas, tiene las hojas anchas. Las sales de esta hierba se llaman huachapil y la grande se llama de la misma manera, esta hierba se come para comer, solo a veces, en forma de agua que se come para comer; hierba tomada de esta hierba las sales se llaman huachapil." Sahagun, op. cit., Vol. III, p. 233. On p. 336, huachapil is defined as *Amorcanus hypochondriacus* *Amorcanus*.

67. In the corresponding Spanish text, the children's parents hunted and roasted these animals. In the Nahuatl version, Vol. I, p. 307, Sahagun writes that the old men received the animals from the children as offerings and threw the offerings in the fire.

68. *Ibid.*, Vol. I, p. 309; see translation in *Siméon*, op. cit.

69. Described on the 64th temple in Tenochtitlan. *Ibid.*, Vol. I, p. 227.

70. Corresponding Spanish text uses the word *padrinos* (god-fathers; parents or protectors). Molina (op. cit.) translates the word *tlati* and *tlati* as uncle and aunt.

71. *Chalchihuetl*—a strap for the head, on with jeweled disks, the front side bearing the figure of a conch (shellfish); *quetzalomil* or *motecuzumacacil* *quetzalomil*—a stem of feather music with in the form of a reversed cone, branching upwards; *motecuzumacacil* or *motecuzumacacil*.

the eagle-warrior's crown, the eagle-warrior's dress bordered in red eyes, and a cape of sewing with snail-shells.⁷⁵ His breast ornament had snail-shells. A mirror-stone in two parts [was painted] upon his face. He was [also] arrayed with a chafly ear-plug; his shield was chaff-covered and had paper streamers. The device for seeing was in his hand. [He sat upon] his stool of reeds and rushes.

Sixteenth Chapter, which speak of the god named Little Black Face [Ixtililco], the earth-stomper [Tlahco-cuina].⁷⁶

He was a god, whose temple was made entirely of wood, at a place named Tlahcoac. Here in his temple were many earthen bowls, covered over. These were called "his black water."

And whenever a child sickened, they brought him to the temple of Ixtililco. They uncovered one of the jars and had him drink "his black water." Thereupon the child became whole.

When one wished [to arrange] a dance, amid incense, he went and brought [Ixtililco's] incenseburner to his house. It was only a man, who was arrayed [like the god].

When they had arrived at his house, where there was to be a dance, food was eaten and drink was quenched. After eating, Ixtililco danced. After he had danced, he entered into the house; he uncovered the wine [which] for four days had been covered. This was called the feast opening or tapping of the new wine.⁷⁷

Then they began to drink. Again they went out into the court, [and] uncovered "his black water," which also had been covered for four days. On the fifth day they uncovered it.

If dirt, cobwebs, straw, charcoal [were found] upon it, then it was said perchance he was either an adulterer or a thief; or he lived dissolutely, or he lived in vice; or he was a woman, he who had the dance. Thus they confronted and reproached him openly. Then they said [the god] would dance because he revealed and reproached people to others for their sins.

And when he departed for his house, they gave him a large mantle called *ixque* [face-covering].⁷⁸

Thus was [Ixtililco's] badge: he was spread over with pigment; his face was covered with dirt; about his lips was

yquahqueytenchil, naxcui, ymochin, ielpacamequi cyle 776
wacotlatipacuy yn jaxic: yn jachichinol, ypacacoch,
ypacachinol, amapain, ytlachinla ymuc cauca, ytolapal,
acupalli.

Jaic castelli vey capitulo yuchpa clatac, in teud yn
juca, cauca, ixtitilim, tlahco-cuina.

Tenit cauca, can quavil yn jteupan cauca, ypacacoch 346
tlacuilocan: in vican yteupan, mjuc yn apaxtil, tuxacuti-
mama, motocaioria ixtitilim.

Auh yn aquijo macocaina, piltotli, vampa quajcaia yn 776
jtempan ixtitilim: centet, quijlapoc: yn apaxtil, conxtiaia 757
yn jtililau; ic pania in piltotli.

Auh yn aquijn quijotiz, copalica in emanaia, ynjc 776
quijvicia ychan yn jaxila: can tlacat in muchichinaia. 535

Ja onic ychan, tlacotiz, wyotiz: njman clatlapala, 776
atila: yn clatlapaloc, njman mjotia, yn ixtitilim: yn 76
omjotia, yn emacacoch, calicic oncalapic: iclast quijlapa 713
in vcti, navilhujtica tuxacutimica: ic mjotia, clacacacopetla,
vicmana.

Niman yc vmpoa, yn ic clacano: oc cepa calapica italo,
quijlapa yn jtililau, no tuxacutimama navilhujtica: ic
macupilhujt in quijlapa:

ic mjotia, ic motocaina, itla clapilli, yntia tucacacalli, 787
yntia tuxtili, itla tecalli, vican vctezte: ic mjotia, apc
telaxima, apc iclast, amoc ahavilnemj, mahavilia: ac
apc clacacmella, in tlacotia, ic quijmotiaia, quijcomacain,
quijpanotia: ic mjotia tuxalao, tuxapantla motec: iclica, ca
quijmucamaca, quijmupantia, ic teimotia, yn trelatlacul.

Auh yajic calapica techi, quachtli yn quijmucaina motocai- 792
tia, ixque.

Jaic muchichinaia, moxat, macmijtilipococ, mjori 776
catilalali, yn jcamapa: tuxapacachichijotla, quetzallo,

75. For *tlacuilocan*, see *Iluminaciones* and see in *Salón: Guemotitla Althandlungen*, Vol. II, pp. 313 and 323; and also *Iluminaciones* (Osnaburg) —Plan 13.

The term *muchichil* means the netted cape or mantle, with no small shells bordered where the circle crossed. The *chalcacuatl* and the *macapall* were presumably the same or similar. *Salón: Collected Works*, Vol. II, pt. 3, pp. 79, 82, citing, in the first instance, Sahagún's *Historia general*, Lib. III, *Apéndice*, cap. 7, in Lib. II (*Plomerio Coder*, fo. 17v); Sahagún refers to "en ornamento de su palacio en quales, hechas en tela sola, de qual llorente yacurita, están con vnos cascotes de algodón a las partes. . . ."

76. Sahagún, *Historia general*, Vol. I, p. 316. . . . for que ornamentos hereditarios los mayores y heredes vnos mueren, que se llamaba *ixque*.

The Spanish text of the *Plomerio Coder* explains that "a este *chalcacuatl*, llamado *chalcacuatl*, quiere decir, entre *chalcacuatl* primero, o vnos *chalcacuatl*. On the meaning of *chalcacuatl*, see Sahagún, op. cit., p. 37, for a definition of *chalcacuatl*.

77. " . . . donde están: los *quiles* llorentes: que quiere decir, *chalcacuatl* de la casa: porque quando, *chalcacuatl*, apéti que más hecho, lo facha. . . . " *Loc. cit.*



The seventh month they named Tecuilhuitontli. On the first day of this month they celebrated a feast to the goddess of salt, whom they called Uixtociatl. They said that she was elder sister of the Tlaloc gods. In honor of this goddess they slew a woman decked in the ornaments with which they represented the same goddess.

Al séptimo mes llamauan Tecuilhuitontli: En el primero día deste mes: hazian fiesta a la diosa de la sal que llamauan Uixtociatl: dizián que era hermana mayor, de los dioses tlaloques: matauan a honrra desta diosa vna muger compuesta con los ornamentos que pintaua a la mjma diosa.

796^x
[805]
776]

Chapter 7

Tecuilhuitontli

On the eve of this feast, all the old women sang and danced, as well as the young women and girls. They went held by some short cords which they carried in their hands, one [taking] one end, another the other [end]. These cords they named *sochimecatl*. They all wore garlands of wormwood [flowers] of this land, which are called *istauhialt*. A number of old men led them and ordered the singing. Among them went the woman who was the likeness of this goddess and who was to die arrayed in rich ornaments.

On the night before the feast, the women, with the same one who was to die, kept vigil; and they sang and danced all night long. At break of day, all the priests arrayed themselves and performed a very solemn dance. And all who were present at the dance held in their hands those flowers which are called *compolsochid*. Thus dancing, they took many captives to the Pyramid of Tlaloc, and, with them, the woman who was to die, who was the likeness of the goddess Uixtociatl. There they slew first the captives and then her.

Many other ceremonies were performed during this feast; and also [there was] great drunkenness, all of which is set forth at length in the account of this feast, fol. 76.

Cap. 7

Tecuilhuitontli.

1 / KL. La vigilia desta fiesta cantauan y f 2¹
2 g dançauan todas las mugeres, viejas, y g 3 [535] ●
3 A moças y muchachas yvan asidas de b 5
4 b vnas cuerdas cortas que lleuauan en las c 6
5 d manos, la vna por el vn cabo, y la otra d 7 [301]
6 e por el otro: a estas cuerdas llamauan e 8 [137]
7 f sochimecatl: lleuauan todas guirnaldas f 9
8 g de axenxos desta tierra que se llama g 10
9 A istauhialt: gujaualas vnos viejos, y A 11
10 b regian al canto en medio dellas yva la b 12
11 c muger que era la ymagen desta diosa, c 13
12 d y que avia de morir adereçada con d 14
13 e ricos ornamentos. e 15
14 f La noche antes de la fiesta: velauan f 16
15 g las mugeres con la mjma que auja de g 17
16 A morir, y cantauan, y dançauan toda la A 18
17 b noche: venjda la mañana: adereçada b 19
18 c uanse todos los satrapas, y hazian vn c 20
19 d areyto muy solemne: y todos los que d 21
20 estauan presétes al areyto, tenjan en la mano aquellas flores que se llaman compolsochid: así baylando lleuauan muchos catiuos al ca, de Tlaloc: y con ellos a la muger que auja de morir que era imagen de la diosa Uixtociatl: allí matauan primero a los catiuos, y despues a ella.

Otras muchas cerimonjas se hazian en esta fiesta, y tambien gran borracheria: todo lo qual esta a la larga puesto en la historia desta fiesta. fo. 76.

[535]
[137]

[273]

1. Marginal notation: *Mexicall, pami, capo 76.*



* 796 The eighth month they called Uei tecuilhuitl. On the first day of this month they observed a feast to the goddess named Xilonen (goddess of the tender maize). On this feast they gave food to all the poor men and women—old men, old women, boys, girls—in honor of the goddess. They slew a woman, on the tenth day of this month, arrayed in the ornaments with which they represented the same goddess.

Chapter 8
Uei tecuilhuitl

* 796 For eight uninterrupted days before the feast, they fed men and women, young and old. Then, very early in the morning they gave them to drink a kind of gruel which they call *chienpinolli*. Each one drank as much as he wished. And at noon they placed all in order, seated in their rows, and they gave them tamales. He who gave them [out], gave each one as many as he could hold in one hand. And if one of them exceeded the bounds of custom so much as to take [tamales] twice, they mishandled him and took from him those which he had, and he went with nothing. This [feasting] the lords brought about in order to give comfort to the poor; for at this time, ordinarily, there is a want of the necessities of life.

* 796 All these eight days they danced and moved in rhythm, men and women together performing the ceremonious movement, all heavily adorned with rich vestments and jewels. The women wore their hair unbound; they went with hair down, dancing and singing with the men. This dance began at sundown, and they continued in it until nine o'clock. [302] They carried many lights (like great torches) of resinous wood, and there were many braziers or bonfires which burned in the same courtyard in which they danced. In this dance or solemn movement they went with hands joined [to those of other dancers], or embraced—the arm of one grasping the body of another as in an embrace, and the other likewise [holding still] another, men and women [alike].

1. Marginal notation: *bañar, bañar y si en conf.*

2. Marginal notation: *Por papas y maíz.*

Al octavo mes llamauñ Vei tecuilhuitl: En el primero día deste mes, haziñ fiesta a la diosa llamada Xilonen (diosa de los xilotos) en esta fiesta dauñ de comer a todos los pobres hombres y mugeres, viejos y viejas, niños y niñas, a honra desta diosa: matauñ a vna muger a diez días deste mes, compuesta cō los ornamentos con que pintauñ a la misma diosa.

Cap. 8.

1	e	KL	Vei tecuilhuitl	e	22 ¹
2	f		Dauan de comer a hombres y mu-	f	23
3	g		geres chicos y grādes ocho días con-	g	24
4	A		tinios, antes de la fiesta luego muy de	A	25
5	b		mañana dauñles a beuer vna manera	b	26
6	c		de maçamorra que llamā chienpinolli:	c	27
7	d		cada vno buēja quāte quería: y al	d	28
8	e		medio día ponjālos touos por orden	e	29
9	f		en sus rencieras sentados, y dauñlos	f	30
10	g		tamales: el que los daua, daua a cada	g	1 ²
11	A		vno quātos podía abarcar con vna	A	2
12	b		mano: y si alguno se desmādaua a	b	3
13	c		tomar dos vezes maltratauanle, y to-	c	4
14	d		mauanle los que tenja, y yvase sin	d	5
15	e		nada. Esto hazian los señores por con-	e	6
16	f		solar a los pobres: porque en este	f	7
17	g		tiempo ordinariamente ay falta de	g	8
18	A		mañenamientos.	A	9
19	b		Todos estos ocho días baylauan, y	b	10
20	c		dauñ: haziendo areyto hombres y	c	11 ²
			mugeres todos juntos todos muy atajados con ricas vestiduras y joyas: las mugeres trayan los cabellos sueltos, andauan en cabello baylando y cantando cō los hombres començaua este areyto en ponjendose el sol, y perseguauan en el, hasta ora de las nueve: trayā muchas lumbreras (como grādes hachas) de tea, y aujan muchos braseros o hogueras, que ardian en el mismo patio dōde baylauan. En este bayle o areyto andauñ trauidos de las manos, o abraçados, el brazo del vno asido del cuerpo como abraçado, y el otro asimismo del otro hombres y mugeres.		

2. Marginal notation: *follos de diez varas.*

One day before they slew the woman who was to die in honor of the goddess Xilonen, the women who served on the pyramid (who were called *cixtlanmacaque*) performed a dance in the courtyard of this same pyramid, and sang the [hymns of] praise and the canticles of this goddess. They all went surrounding her who was to die [and] who went bedight in the ornaments of this goddess. In this way, singing and dancing, they kept watch all night before the day when she was to die.

And at dawn all the nobles and warriors performed a dance in this same courtyard, and with them also danced the woman who was to die, with many other women arrayed like her. The men went dancing in front, by themselves, and the women went behind them.

As soon as all, thus dancing, arrived at the pyramid where that woman was to die, they made her go above, up the steps. When she reached the top, one [of the priests] took her upon his back, shoulder against shoulder; and in this position, they struck off her head and then tore out her heart and offered it to the sun. Many other ceremonies were enacted in this feast. Etc.

Vn día antes que matassen a la muger que auja de morir: a honrra de la diosa xilonē: las mugeres que serujā en el cu (que se llamauā cixtlanmacaque) haziā areyto en el patio del mismo cu, y cantauan los loores y cantares desta diosa, yvan todas rodeadas de la que avia de morir, que yva compuesta con los ornamētos desta diosa. Desta manera cantando y baylando: velauan toda la noche precediēte el día en que avia de morir.

Y en amaneciendo todos los nobles y hōbres de guerra: hazian areyto en el mismo patio, y con ellos baylaua tambiē la muger que auja de morir, con otras muchas mugeres adreçadas como ella: los hombres yvan por si baylado delante y las mugeres yvan tras ellos.

Desde que todos assi baylando: llegauā al cu donde auja de morir aquella muger, subiāla por las gradas arriba: llegada arriba tomauāla vno a cuestras espaldas cō espaldas: y enādo assi, la cortauan la cabeça y luego la sacauā el coraçon y le ofreciā al sol: Otras muchas cerimonjas se haziā en esta fiesta. Etc.

796^x
535
[793]



X 796 The ninth month they called Tlaxochimaco. On the first day of this month they held a feast in honor of the god of war, named Uitzilopochtli. In this they offered him the first flowers [grown] in that year.

[805
776]

Chapter 9 Tlaxochimaco

[23] On the night before this feast, all busied themselves in killing fowls and dogs, in order to eat them, and in making tamales and other things concerned with food. Then, very early in the morning of this feast, the priests of the idols decked Uitzilopochtli with many flowers; and after the statue of this god was adorned, they decorated the statues of the other gods with garlands and strings and wreaths of flowers. And then they decked all the other statues in the tribal temples and young men's houses. And in the houses of the majordomos and leading men and common folk, all decorated with flowers the statues which they had in their houses.

X 796 Having decorated the statues of all the gods, they then began to eat that fare which they had prepared the night before; and, a little after eating, they started a kind of dance in which the noblemen, with women, together danced grasping each other's hands, and the ones embracing the others, arms thrown about each other's necks. They did not dance solemnly in the manner of a ceremonial dance, nor did they go through the movements of a ceremonial dance; but they went step by step, to the rhythm of those who beat [the drums] and sang, all of whom were standing, a little to one side of those who danced, near a circular altar which they called momoztli.

This chanting lasted until nightfall. Not only in the pyramid courtyards but in all the houses of the leading men and the common folk they beat [the drums] and sang with a great din until night. And the old men and the old women drank wine; but no young man nor young woman drank it. And if [any] of them did drink it, they punished them sorely. Many other ceremonies were performed in this, which are [described] at length. Etc.

[273]

Al nono mes llamauan Tlaxochimaco: El primero dia deste mes hazian fiesta a honrra del dios de la guerra llamado Uitzilobuchtli: offrecianle en ella las primeras flores de aquel año.

Cap. 9

1 d KL	Tlaxochimaco	d 12
2 e	La noche antes desta fiesta ocupa-	e 13
3 f	uarse todos en matar gallinas y perros	f 14
4 g	para comer, en hazer tamales y otras	g 15
5 A	cosas concernientes a la comida: luego	A 16
6 b	de mañana el día desta fiesta: los	b 17
7 c	satrapas de los ydolos, componjā cō	c 18
8 d	muchas flores a Vizilobuchtli, y des-	d 19
9 e	pues de compuesta la estatua deste	e 20
10 f	dios: componjan las estatuas de los	f 21
11 g	otros dioses con guirnaldas y sartales	g 22
12 A	y collares de flores: y luego cōponjan	A 23
13 b	todas las otras estatuas de los calpules,	b 24
14 c	y telpuchcales: y en las casas de los cai-	c 25
15 d	pisques y principales y maceguales,	d 26
16 e	todos componjan las estatuas: que ten-	e 27
17 f	f en sus casas cō flores	f 28
18 g	Compuestas las estatuas todos los	g 29
19 A	dioses: luego començauan a comer	A 30
20 b	aquellas viandas que tenjan aparejadas	b 31

de la noche pasada, y dende a vn poco despues de comer: començauan vna manera de bayle o dança: en la qual los hombres nobles con mugeres juntamente baylauan asidos de las manos y abraçados los vnos con los otros: echados los braços sobre el cuello el vno del otro: no dançauan a manera de areyte, nj hazian los meneos como en el areyte, sino yvan paso a paso: al son de los que tanjan y cantauan los quales estauan todos en pie, apartados vn poco de los que baylauan, cerca de vn altar redondo que llaman inomoztli—

Duraua este cantar hasta la noche: no solo en los patios de los cues: pero en todas las casas de principales y maceguales, tañjā y cantauan con gran boisteria hasta la noche: y los viejos y viejas beujan el vctli: pero njngun mancebo nj moça lo beuja: y si alguno lo beuja castigauanos reziamiente. Otras muchas ceremonias se hazian en esta: que esta a la larga. Etc.

The tenth month they named Xocotl vetzi. On the first day of this month, they observed a feast to the god of fire, named Xiutecutli or Ixcopuhqui. On this feast they cast into the fire, alive, many slaves, bound hand and foot, and before they had quite died, they took them forth, dragging [them] out of the fire, in order to tear out their hearts before the image of this god.

Al decimo mes llamauan Xocotl vetzi: En el primero dia deste mes, hazia fiesta al dios del fuego llamado xiutecutli o Ixcopuhqui: en esta fiesta echau en el fuego viuos muchos esclauos, atados de pies y manos, y antes que acabasen de morir, los sacau arrastrando del fuego para sacar el coracon delante la ymagen deste dios.

Chapeer 10 Xocotl vetzi

During the feast of Tlaxochimaco, they went forth into the forest [and] cut a tree of twenty-five fathoms' height and brought it, dragging it, to the courtyard of this god. There they pruned off all its branches and raised it upright, and it remained thus standing until the eve of the feast. Then they again laid it upon the earth with much caution and [using] many devices that it might not bump [the ground]. On the day before this feast, early in the morning, many carpenters came with their tools, and they trimmed it and made it very smooth. After having trimmed it and decorated it with many kinds of papers, they tied ropes and other cords to it and raised it up with much shouting and din, and they made it firm.

As soon as the beam or tree was raised and adorned with all of its finery, then those who had slaves to cast alive into the flames adorned themselves with their plumage and rich ornaments, and they stained their bodies yellow, which was the livery of fire; and, taking their captives with them, they performed a dance all that day, until nightfall.

After the captives had kept vigil all that night on the pyramid, and after having performed many ceremonies with them, they cast into their faces some powder which they call *yiauhli*, that they might lose their sense of feeling and not suffer so greatly [the

Cap. 10.

1	c	KL	Xocotl vetzi	c	1 ¹
2	d		Durante la fiesta de tlaxochimaco:	d	2 ²
3	e		yvā al monte cortauan vn arbol de al-	e	3
4	f		tura de veinte y cinco braças y trayanle	f	4
5	g		arrastrando hasta el patio deste dios:	g	5
6	A		alli le escamondauan todo, y le leuan-	A	6
7	b		tauan enhiesto y estaua así enhiesto	b	7
8	c		hasta la vigilia vigilie de la fiesta en-	c	8
9	d		tonces le tornaui a echar en tierra cō	d	9
10	e		mucho tiēto y cō muchos perrechos	e	10
11	f		para que no dieras golpe: la vigilia	f	11
12	g		desta fiesta, bien de mañana venjan	g	12
13	A		muchos carpinteros con sus herrami-	A	13
14	b		ētas y mondaui y hazianle muy liso.	b	14
15	c		Despues de mondado y de auerle com-	c	15
16	d		puesto cō muchas maneras de papeles:	d	16
17	e		atauanle sogas y otros mecate y leuan-	e	17
18	f		tauanle con muchas bonas y muchos	f	18
19	g		estruendos y afixauanle muy bien.	g	19
20	A		Desde que la viga o arbol estaua leuā-	A	20 ¹
			tada y adornada cō todos sus aparejos: luego los que		
			tenjā esclauos para echar en el fuego viuos adere-		
			cauise con sus plumajes y ataujos ricos: y tñjanse		
			el cuerpo de amarillo que era la libra del fuego y		
			lleuando sus captiuos consigo: hazian areyto todo		
			aquel dia hasta la noche.		

Despues de auer velado toda aquella noche los captiuos en el ca, y despues de auer hecho muchas cerimonjas con ellos, enpoluorizauanos las caras con vnos poluos que llamā *yiauhli*: para que perdiesen el sentido, y no sintiesse tanto la muerte, atauanos

1. Marginal notation: *después de diez años.*
2. Marginal notation: *hacia el dios.*

pains of] their death.



The eleventh month they named Ochpanitzli. On the first day of this month they celebrated a feast to the mother of the gods, named Teteo innan, or Toçi, which meaneth "Our Grandmother." They danced in silence for the honor of this goddess, and in great silence slew a woman dressed with the ornaments with which they represented this goddess.

Al undecimo mes llamauan Ochpanitzli: El primero dia, deste mes, haziã fiesta a la madre de los dioses llamada Teteo inna o Toçi, que quiere dezir nuestra abuela: baylauan a honrra desta diosa en silencio y matauan vna muger en gran silencio vestida con los ornamentos que pintauan a esta diosa.

Chapter 11 Ochpanitzli

Five days before this month began, all the feasts and merry making of the previous month ceased. Entering this month, they danced eight days without singing and without beating the two-toned drum. These past, there came forth the woman who was the likeness of the goddess whom they name Teteo innan, arrayed with the ornaments with which they pictured the same goddess; and a great number of women came forth with her, especially the medicine women and midwives. And they split into two bands and fought, pelting each other with balls made of tree parasites and from the leaves of the *тана* cactus and with balls made from the leaves of reeds, and with flowers which they call *cempozochitl*. This merry making lasted four days.

These ceremonies and others of like kind ended, they brought it about that that woman should not know she was to die, so that she should neither weep nor be saddened; for they held that to be an omen of evil. The night when she was to die having fallen, they decked her very richly, and persuaded her that they were taking her so that some great lord might sleep with her; and they bore her in great silence to the pyramid where she was to die. Having taken her up, one [of the priests] took her upon his back, shoulder against shoulder, and swiftly they struck off her head, and then they flayed her. And a stout youth put on her skin.

This one who wore the skin of the woman whom they had slain they then bore off with great solemn-

Cap. 11.

Ochpanitzli.

- | | | | | | |
|----|---|---|---|----|----|
| 1 | b | KL | | b | 21 |
| 2 | e | Cinco dias antes que començasse este | c | 22 | |
| 3 | d | mes: cesauan todas las fiestas y regoziz | d | 23 | |
| 4 | e | jos del mes pasado entrando este mes, | e | 24 | |
| 5 | f | baylauan ocho dias sin cantar, y sin | f | 25 | |
| 6 | g | teponaztli: los quales pasados, salia la | g | 26 | |
| 7 | A | muger que era ymagen de la diosa q̃ | A | 27 | |
| 8 | b | llaman teteu inna, compuesta con los | b | 28 | |
| 9 | c | ornamētos con que pintauan a la | c | 29 | |
| 10 | d | mjsma diosa, y salian grã numero de | d | 30 | |
| 11 | e | mugeres con ella: esepcialmente las | e | 31 | |
| 12 | f | medicas y parteras: y partianse en dos | f | 1 | |
| 13 | g | vandos y peleauan apedreandose con | g | 2 | |
| 14 | A | pellas de pachtli y con hojas de tunas | A | 3 | |
| 15 | b | y cõ pellas hechas de hojas de espa | b | 4 | |
| 16 | c | dañas, y con flores que llamã cempozochitl. | c | 5 | |
| 17 | d | sochitl. Este regozijo duraua quatro | d | 6 | |
| 18 | e | dias. | e | 7 | |
| 19 | f | Acabado estas cerimonias y otras f | f | 8 | |
| 20 | g | desa calidad: procurauan que aquella g | g | 9 | |
- muger no entendiesse que auja de morir porque no llorasse nj se entristeciesse porque lo tenjan por mal agüero: venjda la noche en que auja de morir, ataujauanla muy ricamente, y haziãla entender que la lleuauan para que dormiesse con ella algun gran señor: y lleuauanla con grã silencio al cu, donde auja de morir: subida arriba, tomaua vno a cuestas espaldas con espaldas, y de presto la cortauan la cabeça, y luego la desollauan: y con mancebo robusto vestiase el pelejo.

Este que vestia el pelejo desta que matauan: lleuauanle luego con mucha solenjdad y acõpañan-

1. Marginal notation: September to day one.



The fifteenth month they named Panquetzaliztli. In this month they celebrated a feast to the god of war, Uitzilopochtli. Before this feast, the priests of the idols fasted for forty days and performed other severe penances, like going naked at midnight to carry branches to the mountains. Etc.

"Al quince mes llamauan Panquetzaliztli: En este mes hazia fiesta al dios de la guerra Uitzilobuchtlí: antes desta fiesta los satrapas de los ydolos ayunauan quarenta dias y hazian otras penitencias asperas como era yr a la media noche desnudos a lleuar ramos a los montes. Etc.

796^x
805
[776]
785

Chapter 15 Panquetzaliztli

On the second day of this month all began to perform a dance and to sing the canticles of Uitzilopochtli in the courtyard of his pyramid. Men and women danced, all together. They began these canticles in the afternoon, and they ended at nearly ten o'clock. These dances and songs lasted twenty days.

On the ninth day of this month, they adorned, with great ceremonies, those whom they were to slay. They painted them in various colors; they decked them in many papers. Finally they performed a dance with them, in which went a woman paired with a man, singing and dancing.

On the sixteenth day of this month, the owners of the slaves began a fast; and on the nineteenth day, they began to perform a number of dances in which all, men and women, went grasping hands, and they danced winding back and forth in the courtyard of the aforementioned pyramid. A number of old men sang, and played [instruments] while the others danced.

After those who were to die had performed many ceremonies, there came down from the pyramid of Uitzilopochtli one attired in the ornaments of the god Paynal, and he slew four of those slaves in the ball court which was found in the courtyard which they called Teotlachtli. From there he departed and circled all the city, running; and in certain places he slew, in each one, a slave. And from that point [onward], two factions began a mock battle. Some died in the skirmishing.

1. Skirmish sometimes: Dedicatory Skirmish solemn.

Cap. 15.

Panquetzaliztli.

1 e KL		s 9 ^a
2 f	El segundo día deste mes començau	f 10
3 g	todos a hazer areyto, y a cantar los can-	g 11
4 A	tares de Uitzilobuchtlí, en el patio de	A 12
5 b	su cu, baylauan hombres y mugeres to-	b 13
6 c	dos juntos: començauan estos cantares	c 14
7 d	a la tarde, y acabauan cerca de las diez:	d 15
8 e	durauan estos bayles y cantos veinte	e 16
9 f	días.	f 17
10 g	A los nueue días deste mes: apare-	g 18
11 A	jauí có grandes cerimonjas a los que	A 19
12 b	aujan de matar pintauanlos de diuersas	b 20
13 c	colores, componjālos con muchos pa-	c 21
14 d	peles: al fin hazian vn areyto con ellos,	d 22
15 e	en el qual vyan vna muger y vn hom-	e 23
16 f	bre pareados cantando y baylado.	f 24
17 g	A los deziseys días deste mes: co-	g 25
18 A	mençauí a ayunar los dueños de los	A 26
19 b	esclauos y a los dezinueue días, comen-	b 27
20 c	çauan a hazer vnas danças en que vyan	c 28
	todos asidos de las manos hombres y mugeres, y dançauan culebreādo en el patio del dicho cu, cançauā y tafiā vnos viejos entre tanto que los otros dançauan.	

796^x
535

[302]

796^x
[535]

[346]

[726]



The seventeenth month they called Tititl. In this month they celebrated a feast to a goddess whom they named Iamatecutli, and by another name, Tonan, and by [still] another name, Cozcamiauh. In honor of this goddess they slew a woman, and as soon as they had torn out her heart they struck off her head and performed a dance with it. He who went before carried the head by the hair, in his right hand, making [with it] the gestures of the dance.

Al mes decimo septimo llamauan Tititl. En este mes hazia fiesta a vna diosa que llamaui Iamatecutli, y por otro nombre Tona, y por otro nombre cozcamiauh, a honrra desta diosa: matauan vna muger, y desde le avia sacado el coraçon cortauanle la cabeza y hazian arcyto con ella, el que yva adelante lleuaua la cabeza por los cabellos en la mano derecha, haziendo sus ademanes de bayle.

796^x
[805
776]
[535]

Chapter 17

Tititl

This woman whom they slew in this feast they arrayed in the adornments of that goddess whose likeness [she was], called Iamatecutli, and by another name, Tonan, which meaneth "Our Mother." This woman, thus bedight with the adornments [which are] set forth in the description, danced alone. A number of old men made music for her; and, dancing, she sighed and wept, mindful that soon she was to die. After midday, the priests arrayed themselves in the ornaments of all the gods, and went before her, and took her up to the pyramid where she was to die. Having stretched her out upon the sacrificial stone, they tore out her heart, and they struck off her head. Then one of those who went adorned as a god took [it], and, [with him] foremost, carrying it by the hair, they performed a dance with it. He who bore it in his right hand guided [them], and he made the dance gestures with it.

On the same day that the servants of the idols slew this woman, they performed certain mock-battles, and made merry, running—some behind the others—up and down the pyramid, enacting certain ceremonies.

On the next day, all the common folk made a number of sacks, like pockets, with some cords attached, as much as a fathom long. They filled these

1. Marginal notation: *hacerse los dios enoys.*

Cap. 17.

Tititl

1 c KL Tititl c 19
2 d A esta muger que matauan en esta d 20
3 e fiesta: componjanla con los staujos de e 21
4 f aquella diosa cuya ymagen tenia que f 22
5 g se llama Iamatecutli y por otro nom- g 23
6 A bre Tona quiere dezir nuestra madre A 24
7 b esta muger ansi compuesta con los b 25
8 c staujos estan puestos en la historia, c 26
9 d baylaua sola: hazianla el son vnos vie- d 27
10 e jos, y baylando suspiraua y lloraua, e 28
11 f acordandose que luego auja de morir: f 29
12 g pasando el medio dia, componjanse los g 30
13 A satrapas con los ornamentos de todos A 31
14 b los dioses, y yvan delante della, y su- b 32
15 c bianla al cu, donde auja de morir: c 2
16 d echada sobre el taxon de piedra, sa- d 3
17 e cauianla el coraçon, y cortauanla la ca- e 4
18 f beça, tomaua luego vno de aquellos f 5
19 g que yva adornado como dios, y delan- g 6
20 A tero de todos y lleuandola por los ca- A 7
bellos: hazian arcyto co ella gujaua el que la lleuaua en la mano derecha y hazia sus ademanes de bayle con ella.

El mesmo dia que mataui esta muger los mjinistros de los ydolos, hazia ciertas escaramuças y regozijos: corriendo vnos tras otros el cu, arriba y el cu abaxo haziendo ciertas cerimonias.

El dia siguiente todos los populares hazian vnas talegas como bolsas, con vnos cordcles atadas tan largos como vn braço: hinchian aquellas talegas de

2. Marginal notation: *Epiphany deuenio.*

796^x
535

796^x

796^x
565
524
[415]



The eighteenth month they named Izcalli. In this month they celebrated a feast to the god of fire, whom they called Xiuhtecútl, or Ixcóauhqui. They made an image in his honor, with great artifice, which appeared to throw off flames of its own accord. And every four years, in this same feast, they slew slaves and captives in honor of this god. And they pierced the ears of all the children who had been born in those years, and they gave them godfathers and godmothers.

Al mes decimo octavo llamauan Izcalli: en este mes hazian fiesta al dios del fuego que llamauan Xiuhtecútl, o Ixcóauhqui: hazian vna ymagen a su honra de grã artificio que parecia que echaua llamas de fuego de si: y de quatro en quatro años en esta mesma fiesta esclauos y captiuos matauan a honrra deste dios: y agujerauan las orejas a todos los niños que aujan nacido en aquellos años y dauanlos padrinos, y madrinas.

796^x
[805
778
776]
[852
304
608]

Chapter 10 Izcalli

On the tenth day of this month they made a new fire at midnight, before the image of Xiuhtecútl, [which was] very curiously adorned. And, the fire having been lit, then, in the morning, the young men and boys came, and they brought various animals which they had hunted in the ten preceding days—some water [animals] and some land [animals]. And they offered them to the old men who were charged with safeguarding this god. And these cast into the fire all of those animals, so that they would cook. And they gave each one of these young men and boys a tamal made with amaranth, which they called *nauhquiltamalli*, which everyone in the city offered upon that day. All ate of these in honor of the feast day. They ate them very hot, and they drank and made merry.

On this feast, in ordinary years, they slew no one. But in the bisextile year, which was every four years, they slew, during this feast, captives and slaves and the impersonator of Xiuhtecútl, decorated in the manner which hath been told above, with many precious and curious adornments; they performed many great ceremonies upon the death of these [victims]—many more than on the other feasts already described. This is set forth at length in the account of this feast.

After they had slain these slaves and captives and the impersonator of Ixcóauhqui, who is the god of fire, all the leading men and lords, the illustrious, and

Cap. 18.

- | | | | | | |
|----|---|----|--|---|----|
| 1 | b | KL | Izcalli | b | 8 |
| 2 | c | | A los diez dias deste mes: sacauā | c | 9 |
| 3 | d | | fuego nuevo a la media noche delante | d | 16 |
| 4 | e | | la ymagē de Xiuhtecútl muy curiosa- | e | 11 |
| 5 | f | | mente ataujada: y encendidos fuegos, | f | 12 |
| 6 | g | | luego en amaneciendo venjan los man- | g | 13 |
| 7 | A | | cebos y muchachos, y trayā diuersos | A | 14 |
| 8 | b | | animales que aujan caçado en los diez | b | 15 |
| 9 | c | | dias pasados vnos de agua, y otros de | c | 16 |
| 10 | d | | tierra: y offrecianlos a los viejos que | d | 17 |
| 11 | e | | tenjan cargo de guardar a este dios: y | e | 18 |
| 12 | f | | ellos echauā en el fuego a todos aque- | f | 19 |
| 13 | g | | llos animales para que se asasen: y | g | 20 |
| 14 | A | | dauan a cada vno destos moços y mu- | A | 21 |
| 15 | b | | chachos vn tamal hecho de bledos que | b | 22 |
| 16 | c | | ellos llamauā Vauhquiltamalli: los | c | 23 |
| 17 | d | | quales todo el pueblo ofrecia aquel dia, | d | 24 |
| 18 | e | | y todos comjan dellos por honrra de | e | 25 |
| 19 | f | | la fiesta, comjanlos muy calientes y | f | 26 |
| 20 | g | | beujan y regozijauanse. | g | 27 |

En esta fiesta los años comunes no matauā a nadie: pero el año del bisexto que era de quatro en quatro años: matauan en esta fiesta captiuos y esclauos, y la ymagen de Xiuhtecútl, compuesta de la manera que arriba se dixo: cō muchos y preciosos y curiosos ataujos: hazian grandes y muchas cerimonias en la muerte destos, muchas mas que en las otras fiestas ya dichas. Esto esta puesto a la larga en la historia desta fiesta.

Despues que aujan muerto a estos esclauos y captiuos, y a la ymagen de Ixcóauhqui que es el dios del fuego: estauan aparejados y aderezados muy rica-

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[535]

X796 the emperor himself were decked and arrayed very
 richly in costly adornments, and they began a dance
 of great solemnity and gravity which they called *netecujotiliztli*, which meaneth "Dance of the Lords."
 This was performed only every four years, during
 this feast. On this same day, very early in the morn-
 ing, before dawn, they began to pierce the ears of the
 boys and girls, and they applied to their heads a wig
 of parrot feathers, pasted on with *ocotzotli*, which is
 pine resin. Etc.

mente con ricos adereços todos los principales y se-
 ñores y personas yllustres, y el mesmo Emperador: y
 començauan vn areyto de gran solemnidad y graue-
 dad: al qual llamauan Netecujotiliztli, quiere dezir:
 areyto de los señores: Este solamente se hazia de
 quatro en quatro años en esta fiesta. Este mesmo dia
 muy de mañana ante que amaneciese començauā a
 agujerar las orejas a los niños y niñas: y echauālos
 vn casquete en la cabeça de pluma de papagayos, pe-
 gado con *ocutzotl* que es resina de pino. Etc.

Then the mother of the young man

placed a very fine shift upon her daughter-in-law, and put for her, by her feet, a richly embroidered skirt. And the mother of the young woman covered her son-in-law with a very fine cape, and tied it over his shoulder, and laid a very richly embroidered breech cloth at his feet. This done, a number of old women, who are called *niní*, tied the corner of the young man's cape to the lower part of the young woman's shift. In this way was concluded the marriage, with many other ceremonies, and dinings, and drinking, and dances, which were given thereafter, as is contained in the account of the marriages.

matrimonio; con otras muchas ceremonias, y comer, y beueres, y bayles, que despues se hazian, como se contiene, en la historia del matrimonio.

585
302
292

They observed two other feasts which in part were fixed and in part were movable. They were movable because they were celebrated in interpolated years. One was observed every four years, and the other every eight years. They were fixed because they had year, month, and day assigned. In the one which was celebrated every four years, they pierced the ears of the boys and the girls, and they performed for them ceremonies for good growth, and they purified them over the fire. In the one which they celebrated every eight years, they fasted before it for eight days on bread and water, and enacted a dance in which they assumed the forms or characters of various birds and animals. And they said that they sought good fortune, as is set forth in the appendix of the Second Book.

Otras dos fiestas tenjan, que en parte eran fixas, y en parte eran moujbles: eran moujbles, porque se hazian por años interpolados. La vna se hazia, de quatro en quatro años, y la otra de ocho en ocho años: eran fixas porque tenjan año, mes, y día señalados. En la que se hazia, de quatro en quatro años, horadauan las orejas a los niños o niñas: y hazianlos, las ceremonias, de crezca para bien, y lustrauantos por el fuego. En la que hazian, de ocho en ocho años: ayunauan antes della, ocho días a pan y agua, y hazian vn areyto, en que tomauan figuras, o personajes, de diuersas aues y animales: y dezian que buscauan ventura, como esta escrito, en el apendiz del segundo libro.

796^A

[304
854]

[535
785]

These movable feasts, in some years, displace the feasts of the calendar, as also happeneth in our calendar.

Estas fiestas moujbles en algunos años echan de su lugar a las fiestas del kalendario: como tambien acontez, en nuestro kalendario.

"He is as my beloved father." And yet he might eat of someone else's captive.

And the captor kept the [captive's] skin for himself; he lent it to others. For twenty days the skin was carried by one person and another, worn for the entire feast. He who wore it gave everything given him, all that he had collected, to the captor. Afterwards [the captor] divided up [the gifts] among [all of] them. Thus he made use of his skin.

And when this was done, when they had finished with the gladiatorial sacrifice victims, then there was a dance and a procession about the round sacrificial stone, by all the impersonators [of the gods] and those who had fought the victims, all going ceremonially arrayed. In this way did they who did the slaying end [the ceremony]. All severally took with them the head of a captive, a sacrificial victim, and therewith danced. This was called "the dance with severed heads."

And the old wolf man grasped the rope [which had fastened the captives to the offering-stone] and raised it [as an offering] to the four directions. He went weeping and howling, like one bereaved; he wept for those who had suffered and died.

And also from the warring cities, from beyond [the mountains], those with whom there was war, were summoned, in secret, and came within, in secret, as Moctezuma's guests, the Nonoalca, the Cozcateca, the Cempoalteca, the Mecateca. [These ceremonies] were shown to them, and they were confounded. For thus they were undone and disunited.²⁴

And when this feast was celebrated, it was when *sortillas* of uncooked maize were eaten.²⁵ Those who witnessed the ceremony carried *sortillas* of uncooked maize with them, when they went to look on, and they were eaten there.

And upon the next day, the third day of the feast, then began the bringing out [of the skins]. It was very late at night that it began at the great palace. The Tlatelulca began it, and ended it at the time of eating. These the priests replaced, adorned and dancing in a variety of different arrays, with butterfly nets and fish banners; with clusters of ears of

quitos, ca iuhqui nopolitzin: Auh in malli, quitoa ca notatzin: auh rei tepal quiquiaa intemal.

Auh yn ieoaio quimopaltiaia in tlamanj, quitelanrubtinemj, cempoalilhujtl ipan tlatlaeoalo, nepapalalo, yn onneaquijo cemilhujtl: yn aquin onmaqua in quexquich maco, in quexquich qujnechicoa conenacatimanj in tlamanj, çatepan quitexexelhuja, tetlatlamachia: ic qujtlacultia yn ieoaui.

Auh in ie iuhqui, yn onlanque oaoanti, njman ic mjtota, quijaoaloa in temalacatl, yn isquichitn teixiplati, yn otlaaoanque, mocenaubtiuj, çan iuh tlanituj yn oiauh tetlatlatque: muchintn cecentel intlan ca ana, yn jntzontecan miamalti, in oaoanti, ic mjtota: mjtota, motzontecomaitotia.

Auh in cujtlachueue, contilinja in tonacamecatl, nauhcampa conijaoa, chocatinemj, tehcoiuhitnemj, iuhquin mjtcaoti, qujnechoquilia yn otlaotique, yn onmicque.

Auh no ieoaanti, yn iiaoaan altepetl, tlateputzca, yojn ca manca teuatl, tlachinolli, qujmonnotziaa ichtaca, oalichtacacalaquja, yn jcooaan motecuuma: yn nonoalca, cozcateca, cempoalteca, mecateca, tlatitiloia, tlamaujçoltioia: njman ic xitinooa, necacaalo.

Auh yn jquac tlaaoaano, çan no iquac qualo, vilocpalli: in tlatlatlaque vmpa conitqui yn jnivilopal, ymjttac ietiah, vmpa quiquaquatoque.

Auh yn imutlatioc, in ie ic eilhujtl: njman pepeoa in teq'quixtulo, cenca oc hueca ioaan in pealo, in peoa, in vmpa vey tepca: qujpeoaltiaa in tlatelulca, tlaqualizpan qujcoalczoaia: njman qujmonpatla tlamaazque, njic muchichioaia, njic mjtotiaia, çan tlanenel, çan nepap' datqujtl, papalomatlatl, michpanjtl, ocholli, tzoicoiud, tzoalli, tlachichioalli, xone-

24. Durán (op. cit., pp. 175-80) says that Moctezuma I invited "los señores de toda la redondea"—Texcoco, Tlacopan, Chalco, Xochimilco, Cuauhtlan, Mexicótlitlan, the Mexihuatlan, and as many more as possible. "Los señores de las provincias y condados," he continues, "admirados y maravillados de ser llamados señores, porfiraron para sus provincias y pueblos de donde de traer y repasar . . . de ver capitanes a los señores."

25. Ullrich: "sortillas, como conchas de maíz, que hacen de noche sin cenar," according to Sahagún's Spanish text. In Sahagún (op. cit., p. 74, n. 1) this is defined as the equivalent of *macanacacalli*: "las [son en Gondi como *macanacacalli*]. . . En este son Gondi se llamaban, que son en inglés, *macanacacalli*, *macanacacalli*, o sea son *macanacalli*, o sea son *macanacalli*, o sea son *macanacalli*, o sea son *macanacalli*."

* 796 maize;²⁶ with coyote heads made of a paste of
301 amaranth seeds; with S-shaped *serpillas* and thick
rolls²⁷ covered with a paste of amaranth seeds and
with toasted maize on top; and red amaranth, which
was really red feathers, and maize stalks with ears
of green or tender maize.

X 796 After midday, the priests rested. Thereupon the
• 535 Tenochca and the Tlatelulca came together, two
rows of Tenochca and two rows of Tlatelulca facing
each other. All danced very slowly; the dance pro-
ceeded in harmony. Then all emerged, coming out
of the palace gate, and all arranged themselves. Moc-
tezuma came forth with them; he came out dancing.
At his right and left came two great princes, Neçau-
alpilli of Texcoco and Totoquiaztili, ruler of the Te-
paneca. Great solemnity reigned as all danced.

And when it was already dark, when it was already
night, all dispersed. Then began the singing and
dancing [with interlocked hands];²⁸ there danced
[701] the novice warriors, the chief warriors—those who
had captured four captives or more, as well as those
who had taken one or two. And these were named
also young leaders. And also the princes danced. And
likewise women danced with them—those known as
mothers, but only if they wished; they were not
[548] forced. And also immodest women, harlots.

And then all departed, when midnight was nigh,
when trumpets had been blown. For twenty days it
continued in this manner, until the Feast of Toçoz-
tonitli arrived.

cojilxcalli, teumjmilli, çan no tzoalli ic quipepe-
choaia, qujmomochioiaia panj: yoañ oauhchichilli,
çan tlapaliujl catca, yoañ cintopilli, eloio, anoço
xiloio.

Yn omotzcalo tonatiuh, moccuja in tlamacazque,
njman ie ic monepanuja, montlamanuja, in tenuchca
in tlatilulca, vmpanti in tenuchca, no vmpanti in tla-
tilulca, mixnamjctiuj, cenca çan yujian, yn netotilo,
cenca vel coamantuih in netotiliztli: njman oalqui-
zoa interpa qujioac, oalnemanalo, oalcujca in mote-
cuçoma, oalmjtotituih, qujtzacacutiuitze, qujoalitz-
catituij, vmentin vveucintin tlatoque Neçaualpilli
tetzcuco, totoqujoaztli, tepanecapan tlatoaj: vel
mauiztli oonoc in nebstotiloia.

Auh ie tlapoiaoa, ie tlaixcuuetziuj in necacalo,
njman ic peoa, in cujoanolo, mjtotiaia in telpuchte-
qujoaque, teacheaoa, in nauj cacitinemj, yn anoce oc
quezqujnti ymalhoan: yoañ in ce, vme, cacitinemj.
Auh no motocaoiaia hy, telpuchiague: no yoañ in
tlatoque mitotia. Auh no tehoan in cioa mjtotia: mjtos
tenaoan, çan illo tlama, amo tequjuhtiloia: auh çan
no ieçotit in yu. aujianjme, in maujiltia.

Auh iquac necaaloia, in ie hiciuituih, ioalnepantla
tlatlapitzalizpa: cemposalilhujtl, yn juh tlamanca, yn
juh tlamanja: vmpa onaci yn ipan toçoztonitli.

26. Cf. Paso y Troncoso, *op. cit.*, p. 189: "... *en donde, los mancebos de minores de edad que se guardaban para una fiesta coligadales por mucho tiempo del tercio de las canas.*"

27. See Anderson and Dibble (op. cit., p. 14). Possibly these resembled the wrapped format in Pl. 12.

28. Cf. Angel María Garibay R.: *Libro del milenario* (Ottawa, Mexico: n. p., 1940), pp. 90, 219. Sahagun, in the corresponding Spanish text, says: "para trabajos de las mujeres, para dancando como celebrando."

And when they were beheaded, they cast and threw
themselves toward [the figure of] Uitzilopochtli.

And the quail, when their necks were wrung, went
fluttering away, thrashing and striking the earth.

And the masters of the youths took them and
gathered them up, stripped off the feathers, and
roasted and salted them, seasoning them with salt.

Some they laid aside for Motecuzuma, and the rest
they assigned to his chiefs, only to the princes. And
also to the masters of the youths, who marched in
front, and also those [who were] priests.

And all took their large braziers—not their polished
braziers. In them were coals and shavings of wood.
They heaped it up, raised it, and made a hearth,
and fired it with pine branches. And it burned
exceedingly.

And they took white incense and coarse incense.¹⁶
And when it was the proper time to offer incense,
they laid coals in the incense burner and on it cast
the white incense, and raised it as an offering to
Uitzilopochtli.

Thus they offered him fire, they incensed him, not
only here in the great temple but in their houses, and
the tribal temples. Incense was offered all the gods
whom they acknowledged.

And after they had dedicated the fire [and incense
to the gods], then they cast the coals into the hearth
[in the courtyard].

And the young women had painted their faces
and were arrayed in red feathers.

And they fastened their sacrificial paper banners
to canes. [The banners] were painted in black in
what was called a scroll design.

And the rich [women and girls had] narrow cot-
ton blankets thus fastened [to canes], likewise simi-
larly painted with a scroll design.

And two masters of youths, with black paint spread
on their faces, stood above and before the round fire
vessel. Occupying the leading position, they carried
on their backs pine wood cages with small paper
banners; they carried them with tump lines which
passed only across the chest.

They caused the women to begin the dance; they
danced leaping, dancing in the fashion of women.
And the women were in the middle, holding their
sacrificial banners in both hands. They danced and

Auh yn iquac tlacotonalo, yujc conlaça yujc con-
maioj, in Vitzilopuchtli. 796X

Auh in çoçolli in oquechcotonaloque, tlapatlatz-
tinemj papatlacatinemj, tlalli ic moujutequj, tlalli ic
momomola:

~auh in teachcaon qujnpepena, qujnnechica, [251
263]

cequj qujtonaltia yn Motecuçoma, auh yn oc cequj
qujtonaltia yn jtechiuhcaon, çanuoque in pipili.
Auh no ichoantin in teachcaon, tlaicaticue: nō
ichoan in tlamacazque,

yoan muchi tlaçl qujtuja yapitlecax, amo ie-
hoat in petzlecaxitl, vncan ietjuh tlexochtli, yoan
tlaxipealli, contepuhtitlalia, contlecauja, contlecu-
tia, ocotica contemjna, vncan tlatlalia. [374]

Yoan qujtuja iztac copalli: yoa quahuicopalli:
auh yn iquac yn ieinman, in ie tlenamaco, in tlexoch-
tli qujoaltema, tlemaco, ipan contepeoa yn iztac co-
palli, ic coniaujlia yn Vitzilopuchtli:

ic qujtonojlia, ic qujpopochuja, amo çanyio vncan
in vey teupā, çan no yoan intechachā, intecacal-
pulco, popochujlo in ixqujchtin in teteuoan inpan
qujnmata.

Auh yn oconiahque tletl njmā ie ic contema
tlexico:

auh in cioa ichpopuchtli, moxaia, mopotonjaia [302
237]

yoan ietēuh acatica qujuappachoa, tilitica tla-
cujloli, motocaitia acaxilquj: [302
289]

auh in motlacamati, canaoc ynjc qujuappachoa:
çan no acaxilquj ynjc tlaçujloli:

Auh vmentin in tiachcañ mixtilpopotzque, hæo
manj, tlexictli ixpan, qujiacatimanj ocoalli in quj-
mama, amapapaicatontli, çan quelpnamama. [302
[417]

qujnpealcilia yn cioa in netotiliztli, ynic mjoia
chocholoa, çan mocioaimotia: auh in cioa çan tlatlic
in manj, yn jateuh coomemauja, qujotitimanj, 796X
535 ●

16. Thus identified in Sahag., op. cit., p. 143.

796 leapt about. And the priests also danced. It was called
 [535] "the leap in the month of Tonalcatl."¹⁷

796 There were paper rosettes fastened upon [the
 302 priests'] foreheads; they decked their heads with
 293 white feathers. And they smeared honey on their
 [537] lips; their lips were gleaming. They had paper breech
 cloths. And their black feathered staves had jackdaw
 feathers in the form of a cup, and a round ball at the
 base, also of black feathers. The black feathered
 staves also were called black rain-bird [staves].¹⁸

And where they went grasping [the staves] were
 papers painted with black scroll designs. And these
 [priests], as they danced, made circles with, and
 struck, their black feathered staves on the ground.

796 And only in the tribal temples were those who
 [537] beat the drums for them, seated upon the ground.
 They beat the upright drums; they sat beating gourd
 rattles; they sat rattling gourd rattles and beating
 turtle shells.

796 And all the masters of the youths, the young
 535 seasoned warriors, and the youths were spread out,
 dancing elsewhere [a dance] called the serpent dance.

And hence [they named what] was danced a ser-
 pent dance, because they moved back and forth, and
 from side to side, and met each other face to face.
 They went holding each other's hands as they danced.

[301] And also a number of young women danced, hav-
 302 ing so vowed, a popcorn dance. As thick as tassels of
 maize were their popcorn garlands. And these they
 placed upon [the girls'] heads. And they were
 painted; down to the thighs were they bedecked with
 feathers. And [these] reached up to their upper arms.
 And they went mingling with and among those who
 danced.

796 Of these, it was said that they embraced, they em-
 684 braced one; they embraced Uitzilopochtli.
 688

And these girls were very well guarded, that none
 might covet them, nor ravish them.

And all who danced the serpent dance were well
 watched, that none might fall into covetousness.

And if anyone were seen seducing one [of the
 girls], then the masters of the youths threw him to
 the ground. They dragged him; they stepped upon
 him as he lay stretched out; they trampled upon him.

chocolotimani; auh in tlamacazque no mihlotia,
 mitos tmacachocoloa:

amaizquatchimalotimani, amaizquatchimaloque,
 moquaquapotonia itzac totolivitica: yoa motetenne-
 curvia tetentzotlantuij, ymamamaxtli, yoa intzatz-
 natopal, tzanaivil, in iuhqui ytecomaio, auh yn itzin-
 teloloio, çan no tzanaivil: no motocactia ycuja-
 cucha, in tzanatopalli.

Auh ynç quitzatzquitiuj, amatl acaxilquij, ynç tla-
 cujollolli: auh in ichoantin, hin, ynç mjitotia, tlaica-
 loa, ic tlaxixiltuij yn jitzzanatopil:

auh çan calpulco, in qujntlatzotzonjiaia, çan
 cacate cheumaticate: çan tlalpan veeetl in qujtzotzotia,
 aiacachotoque, aiacacheuetztoque, aiold qujtzotzotia,
 aioujctoque, aiocihuoque.

Auh yn izquich teacacaaon, in telpuchtequjoaque,
 yoa in telpuchçiti, cecni manj in mjitotia, moteneoa
 mococoloa.

Auh ynç mjitotia mococoloa, ichica suje viuujh,
 izilapal viuuj, mjitnanamiquij, in matitech maantiujh
 ynç mjitotia.

Auh no crequjntin cioa ichpopuçiti, mjitotia inne-
 tol, momomochiutotia: centzotecomati ynç toma-
 oac catca, ynmomochicozquij, yoa ymicpac conteca-
 tiuj, moxaoa, yoa in metzotzomaian aci, ynç
 mopotonja, yoi ymacolpan onacia: intlan maman-
 tiuj, intzatzalan mantiuj, in mjitotia.

In ichoantin hin, moteneoa tlanaoa, tenaoa, qui-
 naon in vitzilopuçtli:

auh in ichoantin ichpopuçiti, cenca vel pialoia,
 ynç aiac qujmçzeleuz, ynç aiac qujncamanalhuiz.

Auh yn izquichitin yn mococoloa, vel mopiaia ynç
 aiac vnan moleuz:

auh intla aca itto, tecamanalhuja: njmā tlalli ic
 qujujtequi, in teacacaaon, qujujujiana, qujncicilica,
 qujmica:

17. Corresponding Spanish text: "salto o baxo de la fiesta de tonalcatl"; Gifford (op. cit., p. 294) translates *macachocoloa* as "a salt or salto de Tonalcatl."

18. Sahagún's Spanish text specifies only black feathers; cf., however, Rabenstein edition, Vol. III, pp. 162-3 and 187. The last mentioned refer-
 ence is correct in: "Hay una ave que se llama tucacatl: es negra y tiene el pico curvo." Seler (op. cit., p. 106, n. 7) calls tucacatl jackdaw or daw; cf.
 (ibid., p. 233) and thereby. Cf. also vol. of *conferencia* by Seler in "un Vogel, der gegen Ende der Regenzeit sich hören lässt und dessen Schrei,
 nach dem Glauben der Mexikaner, Leidwesen verkündet, heißt, ist daher der Name dieses Vogels deutlich aus 'Regenpfeifer' abgeleitet. Es wird
 wohl ein Vogel mit ähnlicher schwarzer Gefieder gewesen sein wie der heute noch in Mexiko lebende 'Regenpfeifer' oberwärts. Es wird
 daher *tlamacacatl* gemeint, per nome de la berta, que tlamacacatl, es el mismo." See also Seler, p. 44.

And if anyone should stumble, if anyone went not there, if he loitered, for this he was detained.

And if there were any who tarried, if they made not haste, if any ceased walking, [if they] did not lay down their reeds with the others, for this they seized [such an one]; for this all [such] were then made captive.

And this was done for four days.

And in these four days, whosever had been seized might well be freed, might well ransom himself; he might yet escape [in return for] perhaps a turkey, perchance a breech cloth, mayhap a cape, or a magacy fiber cape, or a small cotton mantle.

And the poor, these ransomed themselves with a wooden plate with balls of dough.¹²

And all which was paid, all this, the captor, he who detained them, the accuser, took.

And upon the fifth day, on the day of the feast, one might no longer ransom himself; even though it were something very great [as a gift] that [one offered] to excuse oneself, no longer might he try.

And when the feast day [came], then all the common folk made cooked maize and beans for themselves—*etzalli* was made; everyone did so; [for] none did not prepare maize and beans for himself.

And when they were cooked, then they were eaten; they presented it to one another. Some thus feasted others.

And some who took their pleasure and some of the warriors danced; and they did thus only to divert themselves.

Thus were they adorned—they had circles about their eyes and carried their sheaves of dried maize. They kept going from house to house, singing and dancing the *etzalli* song. They went about bearing a handled jar, the *etzalli* jar, in their hands.

And thus they danced, sang, and chanted: "I do it; I do it. [Give me] a little of thy *etzalli*. If thou givest me none, I shall break a hole into thy house."

And the householders then offered them a measure of *etzalli*, and went to place it in the *etzalli* jar.

In fives, in sixes, in sevens gathered those who danced.

This *etzalli* dance began at midnight, and only at daybreak all dispersed, and it became quiet.

And when the sun arose, then was adorned the fire priest. He put on his sleeveless jacket; over it he placed his [thin, transparent, netted] cape, called the

Auh intla aca moxianjequir: yean intla aca amo vampa itznaz, intla miscuepaz, ic axioa.

Auh intla aca, amo qujxici, intlacamo teicixici: intla aca icxicaolo, yn amo tehoan contemaz acatl, ic caci, ic nemalilo.

Auh ynjin naujilhuji in muchioia:

auh in naujilhuji 7, yn aquique axioa, oc vel mo-
maquixtia, oc vel moquixtia, oc vel maquixa: aco
totolin yca, aco maxlatl ica, aco tilmatli, aco ichil-
matli, aco tequachtli ica.

Auh yn jcnolacatl ichoatl in uentelotli, ic mo-
quixtia, cen quauhxicali:

auh yn ixquich nequixtilonj, moch qujmocujlia in
tlamanj, in teacj, in teacinj.

Auh in ic ic macujilhuji, in ic yquac ilhuji, socac
vel moquixtia, inmanet itla cenca vey ic moquix-
tia, socmo quojolia.

Auh in ic: ilhuji, yn ixquich tlacatl maco-
calli, qujmochiujlia etzalli, metzalhujia, vel cen-
vetzi, aia: yn macmo metzalhujia:

auh yn iquac oicucic, njman quaqualo, netech quj-
momamaca, nepanod ic momocochioa.

Auh in cequjncin papaqujnj, yn ahaucni: yean in
cequjncin tiacnen, mamacene can ic mellelquixtia:

injc muchichioa mixteiaioaltia, incinsopil, caca-
lactinonj in techachan, etzalnacene: intlan caanti-
nemj xocujcolli etzalcemjil.

Auh ynjc mamacenaia queoaia. Yn naic yn naic tla
achi in metzal, intlacamo xinechmaca, njnjtcalza-
zapotlaz.

Auh in chaneque, njman qujoalmaca, cen tlaolo-
loli etzalli, contlacinjn yn etzalcemj:

cequj macujli, cequj chiquacen, cequj chicone,
mantinemj in mamacene.

Jnjin etzalmacozitzi, isalnepantla in pensia, can
ic tiatalchipana, in nezacacolo, cactiuetzi,

auh yn oalquix tonatub, njman ic ic muchichioa
in denamacac, commaqia yn itzol, pani com-
koloa nial, inoa niahquemjil, acoq acochquemjil,

12. "Belted de mace" in Sahagún's Spanish text.

she³ walked, much did she rattle, clink, jingle, and tinkle.

And her sandals, her foam sandals,⁶ [had] side pieces. The side pieces were of loose cotton yarn with flecks of raw cotton woven in, put in by hand. And the tassels on the sandals were similarly of loose cotton yarn. And the sandal thongs also were of the same loose cotton yarn.

And her shield had water lilies [and flowers];⁷ it was as if painted with a water lily leaf [and flower] design, [or] as if it had [that design], and was hung [also] with yellow parrot feather pendants.⁸

And the yellow parrot feather pendants were made [into tassels] like locust heads⁹ [made of] eagle feathers and eagle down, and cut [pieces of] quetzal feathers and trupial¹⁰ [feathers], and the red [and yellow wing feathers of the parrot] named *awarol-lotl*,¹¹ and the shield [was] rimmed with a circle of yellow parrot feathers.

When she danced, she swung the shield around; it was swung in a circle.

And her reed staff was hung with paper spattered with rubber; it had rubber. In three places it had vase-like flowers, and there in the vase-like flowers was incense. On each of the three were [crossed] feathers; they were provided with [crossed] feathers.

When a dance was held, she walked leaning on it and throwing it into the ground; she went marking the dance rhythm with it.¹²

And for ten days they sang [and danced] in the manner of women. All gathered together and took their places, the salt people and the salt-makers—the old women, the mature women, the maidens, and maidens recently matured.

While yet there was sun, while it yet shone, then they began to dance. They went arranged in order, each in his place, in rows; they held one another with

onoc coiolli: yn iquac nenemj cenca yzaomca, yxamaca, xaxamaca, tziczilica, tzitizicilica, yoañ yocac ipocucac, yn icacnacaz, in cacnacaztl, icpatl potonquij inlc tlaquijtl, ynjc tlamaquijtl: auh yn icacxochio, çan no ie in potonquij: auh yn jicamecaio, çan ie no ie in potonquij:

yoan ichimal atlaqueñoaio, tlatlaqueñoanicaui-
loli, atlaqueñoanajcujliuhqui, toztlapiloli:

Auh in toztlapiloli, yn jiacchapullo muchioa, quauhuyl, quanimolochtli, yoañ quetzalpoztectli, yoañ çaquan, yoañ xolli, matlatlahuqui, motoca-
xotia teuxolli, tostenoloio in chimalli.

In iquac mjitotia, qujmamalacachoa ye jichimal,
ic momamania:

yoan yostopil tlaamaioitli, haamaio, yoañ tlaul-
huilli, vilo: excan in tecomaoio, tecomaoio: auh yn
vncan tecomaoio, vncan mamanj yiauhli, tziuhli
yn ipan mamantuih, tzicziuhio:

in iquac mjitotia, ic motlaquechitinemj, qujtiti-
quetzinemj, ic ontlayiauhuih.

Auh matlaquijliuhui, in qujcioapancucatiaia, ix-
qujchitin cenquija, qujceccencao yn izatlaca, yn
iztachiuhque: yn jlamatlaca, yoañ yn jinioloco cioa,
yoan ichpupuchi, yoañ in ie ichpupuchicacti:

oc vnca in tonatiuh, oc toña in pena mjitotia, te-
pantiu, tetecepantiu, motecepana, motecepana meca-
tica, motocaixia xochimecal ynic maana, ynic

6. Cf. *ibid.*, p. 4, n. 22.

7. "Wasservase," in *ibid.*, op. cit., p. 132. The shield design is the same as for Nappa uentli (cf. Anderson and Dibble, op. cit., p. 21). Sahagún's Spanish version reads: "Como una vasija pintada, que como una vasija, de la yerna que se llama *antarcayotl*." In Vol. III of the *Relación del*, p. 158, in Dr. Minnie Loe's copy, "Como de *antarcayotl* a identificación de los límites 98 a 138 (Nac. 363 a 965) del libro XI, de la *Historia de las Cosas de Nueva España*" written by Fr. Bernardino de Sahagún, *antarcayotl* is defined as "cubierta de negro. *Nymphæa elegans*, *Rosa*, *Nicotiana*."

8. "Otros ornatos de popocatepec llamados uentli y con como *cuicac* cuando se sona grande y *cuicac* y *cuicac*: entonces tienen los plumas muy *cuicac* y *cuicac* cuando: cuando más son *cuicac* en alto, que popocatepec como más se *cuicac* en alto, y por eso se llaman *uentli*, que quiere decir como *cuicac* *uentli*" (Sahagún, *Relación del*, Vol. III, p. 166).

9. "Con flores en las cabezas, *luchas de pluma de aguilón*" (Sahagún, corresponding Spanish text). Chapulín, however, may be an element in *popocatepec*.

10. Cf. Anderson and Dibble, op. cit., p. 18, n. 103.

11. "Otros ornatos de popocatepec llamados *uentli* y con como *cuicac* cuando se sona grande y *cuicac* y *cuicac*: entonces tienen los plumas muy *cuicac* y *cuicac* cuando: cuando más son *cuicac* en alto, que popocatepec como más se *cuicac* en alto, y por eso se llaman *uentli*, que quiere decir como *cuicac* *uentli*" (Sahagún, *Relación del*, Vol. III, p. 166).

12. Cf. *ibid.* (Sahagún, op. cit.: "Entre corrientes *gentes en danzando*"). In Sahagún's corresponding Spanish: "Cuando *gentes* en el *arepato*, *gentes* *antarcayotl* de *huesos*, y *antarcayotl* [sic] a *compas* del *hueso*."

¹ [i.e., the god (dess) of the salt-makers, *Uixtociu Atl.* - Analyst]

X796 cords, called flower cords, and thus went stretched
 ● 535 out in line. They went with wormwood flowers¹³
 placed upon their heads.

[533] And they went singing, crying out loudly, singing
 in a very high treble. As the *craxtonli* bird takes
 [its song, so was] their song. Like a bell their voices
 [rang out].

The old men led [the singing women]; they loved
 the song and went directing them—the men and
 elders of the tribal temple. And they were named
 keepers of the god[des].

And [the likeness of] Uixtociuatl went in the midst
 of them. Before her went a brilliant feather orna-
 ment which an old man carried in his arms. And
 this [ornament] was called Uixtociuatl's brilliant
 plumage.¹⁴

And for [the likeness of] Uixtociuatl was sung the
 women's song every day until all ten days had been
 reached. And when the tenth day had come to pass,
 that night she began her vigil. They sang [and
 danced] all night. At no time did they rest; they
 passed the night sleepless. Thus they passed the night
 in vigil.

And as [the impersonator of] Uixtociuatl danced,
 the old women seized her and held her as they made
 her dance.

Likewise the captives danced all the night—those
 who would come first, who would die [first], as her
 fundament; those whom they would make her
 fundament.

X796 And when dawn broke, when verily the feast day
 792 [came], then were arrayed the priests who would slay
 the victims. These were called Uixtoci. They were
 adorned and painted like Uixtoci; they were painted
 with the face painting of Uixtoci. They carried their
 paper neck rosettes and their paper shoulder rosettes.
 And their [head] insignia were made [like] the
 claws of eagles, [made] of quetzal head feathers and
 eagle down.

X796 And the legs of the eagle were also made of eagle
 293 down. These insignia [were supported] upon wooden
 head rests with holes [in the head rests, in which the
 insignia were inserted]. Here lay the insignia, tied
 [across the back], bound around the stomach with
 cotton bands, tied firmly and tightly. And their cords
 were bands, narrow woven bands.

And all the common folk who looked on, all car-

motocilinjtuij: ym jhixtuhixtochiuh, ym icpac con-
 tectuij:

yoan cujcatuij, cenca tzatz, cenca tlapietzao: iuh-
 qujn tzontli cana incujc: iuhquj in coiolli intozquj:

qujniacana in ueuetque, cuicatlaqa qujncujcatlaxi-
 lituij, in calpuleque, in calpulueuetque: yoan motoc-
 caotia tzuoaque.

Auh in Vixtociotl, tlanepantli icatuih; ce petla-
 cod qujiacana, ce tlacatl vvee in qujnapiacaa: auh
 ynjin mitotia vixtotpetlacotl.

Auh in ieboatl vixtociotl, momuztlar in qujcio-
 pancujcatiaia, yn ixqujchica matlaquijhujtl onaci:
 auh yn oacito matlaquijhujtl, teutlaca im peoa quj-
 tocauja, qujucjcatia iuh ceioaal, aquenman cochi,
 acochiztli qujmochioaltia, iuh vetzi in ioalli.

Auh in Vixtociotl, mitotia caana, caantinem; yn
 ylamatque in qujtotia:

no iuh ceioaal in mjtotia mamalti, in iacatiaaque
 mjquizque, in iuhquj ypepechoan iezque, in qujn-
 mopechtizque.

Auh yn otlathujc, yn iquac ie vel ilhujtl, mec
 muchichioa in tlamacazque, in tlamicizque: in ie-
 hoan y, motocaiotiaia Vixtoci, movixtochichioa, mo-
 uixtoychioa, inlatlaquechpaiouh, yoan ymaamacuex-
 pal: auh yn jntlauij, quaviztiti muchioa, quetzal-
 tzontecomaio quāmolocio.

Auh in quazuhtli imetz muchioa, no quāmolocio,
 ynjin tlaviztli cācaxo, cōcōcio, yn vncil onmana
 clauiztli, ic maapana, ic motixillancujtlalpia, ic mo-
 tetevilpia, ic mocacatzilpia: auh yn jmeacio, yn jme-
 meacio, tlaxochtli, tlaxochpitracitli.

Auh in ixqujch tlacatl macoalli, in tlaltlatla, mu-

ONE

[137]

13. Cf. p. 83, n. 27. Sanders (op. cit.) defines it as *arremata lacrimosa*: see, further, note 15, below. Molina (op. cit.) has "*lacrimosa, arremata*,"
 "arremata ymota"; Sahagún (loc. cit.) has the same. See also Rodríguez col., Vol. III, p. 252.

14. "En plumaje muy hermoso, hecho a manera de mango de arco" (Sahagún, corresponding Spanish).

a hand] from ear to ear, which was called "black sweat," and they also applied pyrites [to it]. And some extended a black [stripe], called "a plaster of rubber," to their faces, and also it was sprinkled with pyrites.

And thus was their hair shorn: All were shorn like young warriors; together, all were shorn alike in the manner of young warriors. And those who had their temples closely cropped, were well shaven down, well scraped clean with a sharp piece of turtle shell. And they applied yellow ochre to their [remaining] hair; they colored it the color of maize flowers.

And thereupon, when they danced, they carried before them torches, pine fire brands, which flamed with much crackling and hissing. And as they carried them, the leaders of the youths [went] squatting because of the burden, as if running with thighs bent. And the resin, as it went, fell in large drops, and the live coals scattered and fell one by one. And the [charred] pine wood fell bit by bit to the ground.

And along the sides the lighting was only from fire ladles held in the hand. They who gave light were youths who had fasted twenty days. They were spread out in a circle, ranged on the sides. On one side were those of Tenochtitlan, and on the other side were those of Tlatilulco.

And they did not dance; they did only one thing—they only provided light. And they were on guard and kept close watch on people; their office was to be attentive that none might dishonor a woman; that none might look upon a woman, lest one might jest [with a woman].

If anyone was seen even only intending it, or trying it, maybe later—next day or two days hence—they punished him. They beat him with flaming pine boughs. Verily, they left him for dead.

And when all were dancing, sometimes Motecuzuma emerged and came forth to dance, and sometimes he came not forth. Only if he wished he did so.

And that they might go in line when they danced, they held one another by the hand or about the waist.

And some they grasped by the hand; all grasped hands. And thus they kept on with their feet, that they might take the dance steps all together with their feet. And they whirled about repeatedly; and they passed by the braziers, proceeding among [them]. They went back and forth among the rows of braziers. When they had reached the end [of the

no ca petzujaia, auh in cequintin imixtlan caana tllili: itoca sujtolli no ca petzuja.

796^x
302

Auh ynic moximaia, muchintin motiachcauhxi-
maia, cenuetzia in motiachcauhxi: maia: yoan yn in-
canaocan qujconaloia, vel qujcoconaloia, vel caio-
chiquja: yoa qujtecoçanujia, qujtomjiohujaia.

[714]

Auh in ie iuhquj yn iquac ie mijotia, tlepilli, oco-
pilli, qujniacana tlatlatiuh, cuetuetlacatiuh, cocomo-
catiuh: auh in qujnapaloa telpuchtegujoaque cenca
eticiuj, iuhquj in tiztziptlacç: auh yn ocozozi, iuh-
quj in chachapaca, yoan in tlexochli tetepeutituh,
ocenmantih: yoan in ocozi calichachaiaca.

[373]

[516]

Auh in tlatenco, çan mademaica in tlauijo: ie-
hoant in tlaviaia telpopuchi, in mocempoalcauh-
que, tlaiacalotimica, itlapantimanj: ceclapal manj
in tenochca, no ceclapal manj, in tlatilulca.

[785]

Auh amo mijotia, çan qujçaujaia, çan ixqujch
tetlaujiaia: yoan tlapicia, vel teixpiela, vel ymix inte-
qujuh catca, ynic aiac yta vncan qujnotequjeiz, ynic
aiac vncan teitlatiliz, yn açaca vncan vetzcatih:

[834]

intla aca oietoc, çan oc conjaçaoia, coniximati, aço
qujn jmoztlaioc, anoço qujn iviptlaioc, in qujtlatza-
cultia, qujujntequj ocoçauhtica, tlatlatiuh, ca
micquj in qujçao.

[684]

Auh yn iquac netotilo, in Motecuçoma, in quen-
manjan, calqujçaiaca, calmjitotiaia: auh in quenman-
jan amo calqujçaiaca, çan yiollo tlamaia:

796^x

535

auh ynic tepantlan, in mitotia, monaoa, mocujila-
naoa.

Auh in cequintin, inmatitech maana, nematitech
neano: auh ynic qujisuhciuj, yn imicxi, ynic tlay-
iaoa, çan ceniauh yn imicxi: yoan ontziztziçqujç,
itlan qujqujçizuj in tlauijtel, itzalan quiquiztziuj, itic
cacalactin, yn izqujpanitli tlanjitel: yn oacito yn

8 796 space], once more they circled back and returned
 • [535] [whence they had started].

[512] And when it all ceased, already it was late at night,
 already time for all to sleep, as when one noddeth;
 today [that would be] at about the ninth hour.

[534] And when all had stopped, when the ground drum
 was undone, then all dispersed, all went, all betook
 themselves to their homes. The great noblemen,
 when it was done, were accompanied by torches;
 [373] they went lighted by torches, carried for them, to
 their homes.

And the women who had danced then were as-
 sembled, after there had been the song and dance,
 and they led them off. Even so was done with the
 leaders of the youths. They gathered [the women]
 together, grouped them, rounded them up, placed
 them together, assembled them, hunted them out,—
 lest they might go off somewhere, lest someone
 might accompany them, lest some debauched youth
 might go with [one of them].

[565] None the less, the noblemen addressed the matrons,
 that they might go and release some [of the women]
 or go and leave [one]. Not of their free will did [the
 women] go elsewhere; it was done on persuasion.

[431] And when they released them, [the girls] were
 given presents. Gifts were given, and food was given.
 And likewise, favors were offered the leaders of the
 women, the matrons. They kept for themselves and
 carried that which they saved to their homes.

x 796 And the young warriors, the young warriors who
 836 had distinguished themselves, who were worthy of
 684 honors, made their plea for the women only in
 secret, not before others; perchance in his home
 [such an one] awaited her, perchance elsewhere he
 called her. Just so, they ate privily.

[548] And the woman came forth only at night and
 spent only the night [with him]; she departed when
 it was well into the night.

And if one was noted living in concubinage, thus
 he aroused anger; thus he gave offense. For this all
 assembled and held council there in the song-house.

• Here, before everyone, they punished him. Be-
 cause of [his crime] they cut off his warrior's hair
 dress; they took from him all his belongings—his
 [531] adornment, his lip plug. Thereafter, they beat him
 sorely with a pine stick, verily causing him to swoon;
 they singed his head with fire; smoke rose, and
 blisters formed on his body.

And when they had indeed caused him to swoon,
 then they cast him forth.

vmpa tiantoc, oc cepa momalacachoa, in cujtlaujc,
 oalmocuepa.

Auh in necaaloa, ie tlauquahioa, ie netetequiz-
 pan: yn iuh mixtlaxilia aſcan aſo ie chicunanj ora.

Auh in ie ixquich, yn onecacaloa, yn ompet ve-
 uetl, mec ceceñmanoa, viuſloa, yn ixquichtin viuſ
 yn inachachan: in vetei pipilti, onca caalo, tlavilpan,
 tlauiſilotiuj, qujntlatlauſitiuj yn inchan.

Auh yn cioa yn otenaoaque, njman moentlalia,
 in ie oncuſcoianoloc, in qujiacana, yn iuhq' yn tiach-
 caoan muchioa, qujnnechicoa, qujntecpichoa, qujm-
 oloa, qujncenqujxtia, qujntecpichoa, vel qujm-
 ixpepena, yn ma aca canapa ia, yn ma aca moteujcaltl,
 in ma aca telpuchtlauiſilol qujuja:

tel in pipilti, qujmonilhujia in cioa tlaicanque,
 ynic cequjntin qujncacotiuj, tecaotiuj: amo can mo-
 ſcoiaia yn canapa via, tetencopa muchioia.

Auh yn ontecoia, vmpa motlauhtia, vmpa
 tlauiſilol, yſa vmpa tlamacoia: auh no tlatlauhti-
 loia, in cioatachaoan, in cioatlacanque, motlacauja,
 motlatlacauja, quitquj yn inachachan innetlacauj.

Auh in teachaoan, in teacchauh, tlaicatia, in ma-
 uiztililonj, can ichtaca in qujñnaoatia cioa, amo teix-
 pan, aſo ichan in qujchietuuh, anſo canapa in quj-
 ñnaoatia: can iuhquj, yn ichtacaquaia.

Auh in cioatl, can oalicoalqujca, can moioalpoloa,
 oc ueca ioan in qujca:

auh inſla aca itox, in momecatitnemj, ie tlaquala-
 njaia, ie tlaioſitlacoaia, ica neentlaliſo, yca nenon-
 tzoſo, in vncan cujcaali:

vncan teixpan qujtlatzacujtia, ie qujtzotzocolte-
 quj, mouchi qujcuſilia in ixquich ytlatquj, yn inechi-
 cliloa, yn itempilol: caſtepan qujujuſtequj, ocoquauh-
 tica, vel qujhiuicoaaltia, qujquatechichinoia, tleſeca-
 leoa, haaquaqalaca, yn inacao.

Auh yn ouelqujihjocaltique, yca calmaianj:

1776 wind. And the fourth place which she entered was
805 over there at Xoloco. [And] there she stopped.

[For] these were a part of, and carried together, the four year-bearers—Reed, Flint, House, and Rabbit. Thus do the year-bearers go describing circles, whirling around [as a measure of time].

x 776 When, at early dawn, Xilonen was to die, all during the night songs were sung after the manner of the women. Vigil was kept. Everyone passed the night watching; they slept not; the women remained sleepless. They sang the songs [of Xilonen].

[533] And when day broke, then began the dancing.

[552] Verily, everyone—the leaders of the youths, the leading warriors, and the valiant warriors bore maine stalks. These were named "bird banners."

1796 Likewise the women danced—those who were
535 with Xilonen. They were pasted with red feathers.
793 And their faces were painted with yellow ochre. Also they colored their faces in two colors: about their lips they were yellow with ochre, and their foreheads were stained with the red of anatto seeds.⁸
[302] [They bore] their wreaths of flowers upon their heads, and the leaders had garlands of the yellow flowers of the *Carophyllus mexicanus* [about their necks].⁹
[301]

These women were known as priestesses. They mingled not with the men, but remained at one side. They went describing circles, and enclosing Xilonen. They sang for her after the manner of women. These women were called "the hanging gourd."

And the warriors danced before [Xilonen], following a serpentine course.

1796 And for this reason were [the women] known as
793 "the hanging gourd": the two-toned wooden drum,
[534] which they beat as they went, had tied to it a gourd, which was under the drum, which looked as if it were hanging beneath. They who struck the two-toned drum went carrying a little drum under their arms, which they beat, as they went, with rubber-tipped drum sticks.¹⁰

[534] And the priest, [who] attended them, went blowing horns; they blew shell trumpets as they went. And they went strewing, scattering, and casting incense as they went to meet Xilonen.

And the fire priest, who was to slay [Xilonen] as

ocatl: ynic nauhcan aquia, vmpa xoloco, vmpa onzonquijcia,

çl quijtociaia, çan quijcaltiaia, yn nauhteti xih-tonalli: yn acatl, in tecpatl, in calli, in tochtli, ynic tlalacalotliuh, ynic momalacachotliuh, in xih-tonalli.

In ie iuh isatzinco miquiz in Xilonen: ceicosal in cioapan cujcoia, tocooia, muchi tlacatl iztoooia, amo cochia, mocoçiholooia in cioa, queoia quetlilaia yn icujc.

Auh yn ie oclatujc, nijman ic peoa in netotli, vel izqujeh tlacatl in tiachcaoan, in telpopuchtli, yn iiaque, yoan in tequjoaque, incicintopil: ynjn motocaioia totopanjl.

No mjtetia in cioa, yn itechpouja in xilonen, mopotonjaia tlalapiujtica: yoan motaoia tecoauh-tica: no ic qujcotona, yn inxaiac, yn jntenco, tecoauh-tica: auh yn imixquac tlalacahioia, ymji-pacxochiuh, inxoxochicozqui cempoalxuchitl yia-tiuh.

Yn iehoç yn, cioa, moteneca ciostlamacazque, amo quijmonnelooa yn ocujchti, çan nonqua mantiuj, cololujtiuj, qujtepeujtiuj in Xilonen: qujciaopacuj-catiuj: in iehoantin y, cioa moteneca tecomapiloa.

Auh in tiachcaoan ixpan mjtetiuuj, mocoocolotuj:

ayll ynic moteneca tecomapiloa, ca in teponaztli in qujujctetiuuj, itech çaliuhituh in atecomatl, yhi-campa iteputzco ietuh in teponaztli, iuhqujn pũl-tiuh ic neci: in teponaçoan çan qujciaaujtiuh in teponaztli in qujujctetiuuh oimatica.

Auh in tlamacazque, tenanamjquj tlapitztiuj, teciztli in qujpitziuj: yoan yn iauhtextli in qujpiçia-tiuj, qujccenmatuij, qujetepeuhtuij, çonjxnamjctuij in Xilonen.

Auh in tenamacac, in tiamjctiz, vel mocencaoa,

⁸ *Rosa ovifolia* L., the anatto shrub (Clark, op. cit., Vol. I, p. 6). Cf. also Sahagun, op. cit., p. 151.

⁹ "Eran flores que se llaman cempoalxochitl, con amarillo y de buen olor" (Batardo ed., Vol. III, p. 273). Tagetes, in Sahagun, loc. cit. See also p. 21, n. 15.

¹⁰ Clark (op. cit., Vol. I, p. 91, n. 2), writing of the *tlamacazque* (chanting priest), says "The player is called the *teponazo*, and the drum, *teponaztli*. Made from the hollowed-out trunk of the *Lonchocarpus molle*, this drum has two skins; the rubber-headed drum-sticks are of cedar." Cf. also Sahagun's description of the tongue on the bottom (corresponding Spanish text).

x 796 and hung rows of all the varied flowers, the most
778 beautiful flowers, the threaded ones.

Then flowers were offered to all the rest of the gods, to the images of the gods, [or] devils. They were adorned with flowers; they were girt with [garlands of] them; flowers were placed upon their heads, there in the temples.

Thereupon all together, in all the houses, the homes of the majordomos, the homes of the great noblemen, and the houses of the youths, they laid flowers out [before the idols]. And they spread them out in the homes of each and all.

x 796 And afterwards, when each had been ornamented,
535 then there were feasting and drinking. Everywhere, everyone ate; all were in a festive mood.

And when midday came, then all sang and danced—verily, they drew up all the youths; the masters and the leaders of the young men, the seasoned warriors, the fearless warriors, the Otomá.⁵ Here in the god's courtyard there was dancing—in the courtyard of [the Temple of] Uixtlopochtli.

[70] And those who led [the dance] were the fearless warriors, the great warriors, each of whom was considered [equal to] a battle squadron, who were not laggards in war; who turned [the enemy] back, [whose exploits] wheeled them hence.

[548] Also the women danced—not the daughters [of onlookers, but] courtesans, harlots—who went between [pairs of the men], they were [all] stretched in a row, taken by the hand or grasped about the waist. They moved all in line they went winding to and fro, nowhere breaking the line, at no time losing hands. They went in orderly procession.

[533] And the singers, who sang for them, who beat drums for them, who beat the ground drums, were quite apart [from the dancers]—to one side; they were upon a [counterfeit] house, upon the round altar [or pyramid].⁶ And the altar was completely round, round like a shield, like a millstone. And here, upon this, stood [the musicians].

[778] And thus they danced: they did not leap, nor make great movements; they did not make dance gestures; they did not move throwing themselves about, nor dance making arm-movements, nor go bending their

nepapan suchil, in tlacouchil, in manqui, in tlamanli:

njman ie ic tencchimaco, cenvetzi in isquichin teteu, yn imixiploaon teteu, tlatlacaterula, tencchitilo, tencchiapano, tencpacuchitilo, in vncan in tencupan:

njman ie ic cenvetzi in noujan calpan, in calpicque inchan, in vnei pipilti inchan: yon in tencpuchcali, qujcentracutimanj, qujcentracutimomana in techachan.

Auh in ie ihuqj yn otencaualoc mec tlatlaquale, haacloa: noujan tlatlaquale, yillnjdamacho.

Auh yn oacic nepantla tonatiuh mec cujoianolo, vel izquich qujencaca, in telpuchtili, in trachacaon, in telpuchiaque, in tequjoaque, in quaquachitin, in otomj: vncan in netitilo in teminalco, yn itoalo Vixilopuchtili.

Auh in triacana, iehoantin in quaquachiti, in vnei tisaacj yn ihuqj cecectecuti momatia, yn amo mitracujilia iac, in tencupanj, in temalacachonj.

No iehoantin in cion mjotciaia, amo iehoan in teichpuchon, iehoantin in mahaujtianj, yn avianjme inxtatzalan mantioj, inmatitech maantioj, mocujlanaca, can cenpanti, can cenpantirioj, mococolotioj, acan cotonj, acan momacaca vipantioj.

Auh in cujanjme, in quincujcatia, in qujntlatzotzonjlia, qujnretatzotzonjlia, can nonqua, can chico, caltech in manj, emomortitech: auh in momortli, can isalcit, teujlacachit, malacachit, yn itech, yn itlan manj.

Auh ynic mjotia, amo chochoioa, amono ontlayiaoa, amo ontlayiauhriuj, amo motlatlatziuj, amo

[70] 5. Here and elsewhere, the following expressions are offered: qujncuchitli—fearless warrior; calpuchtili—youth; tlacach—master of the youth; tlatlacatli—ruler of the youth; telpuchtili—leader of the youth; tequjoa or tequjoque—seasoned warrior. To a degree, such distinctions are, perhaps, arbitrary. The suggested expressions, however, are based upon the following passages from Sahagún (Roberto ed.): Vol. I, p. 282, and Vol. II, pp. 127, 267 (qujncuchitli, tequjoque); Vol. I, pp. 131, 148, 182, 199, 215, 289, 291, and Vol. II, p. 182 (telpuchtili); Vol. I, pp. 144, 291, and Vol. II, pp. 319, 319 (mahaujtianj); Vol. I, p. 281 (tencpuchcali); Vol. II, p. 323 (yotzotzotli). See also Clark, op. cit., Vol. I, p. 16, on cion and qujncuchitli; pp. 89, 114, on tencchitilo, tencchiapano; Vol. II, pp. 52, 55, 96, 135 on qujncuchitli or qujncuchitli; Gortázar (Llave del Sahagún), p. 243 on telpuchtili; Sahagún, op. cit., p. 378 (tencpuchcali), p. 144 (tequjoque), pp. 144, 158 (telpuchcali).

6. Cf. Sahagún, op. cit., p. 158.

X 796 bodies nor whirling, nor wander from side to side,
 nor fall back.

535

Quite quietly, calmly, evenly, they kept going as they danced. Like a moving serpent was the dance. None disturbed, none intruded, none went out of place nor broke in.

And the women danced with arms about only the great,⁵ brave warriors. And those who were only masters of the youths, not with [the women] did they dance, embracing them [about the waist].

And when all ceased dancing, only a little sun remained. When the sun was about to set, all dispersed and departed, each to his place.

And in all the houses there was singing. They sang to their gods—either Omacatl, or Chicome coatl, or Ehecatl, or Coatl Xoxoubqui. Everywhere there was song; song was widespread; war cries resounded; there were battle cries as song was sung; a great din of singing re-echoed.

[273] And only the revered old men and old women drank wine. And those who became drunk cried out at people or boasted of their manly deeds.⁶

momaitotituij, amo mopapachoa, amo momamalacachotuij, amo suj: oevuij, amo tzitziniquia:

čan yujian čan matca, čan tlamach yn iatiuj, yn mjtotituij: cēca čan coamantuih, coanotuih in netotiliztli, aiac tlaolinja, aiac tlamana, aiac tlepcionja, aiac tlaixneloa.

Auh in-cioa in q'naos, čan ichoantin in vevcy tla-caon: suh in čan tlaachaon, amono ichotin, amo qujnnaoia.

Auh in necoalo in netotilo, ča achi tonatiuh, ie oncalaquiz tonatiuh, cecennanoo vniijloa.

Auh in noujan calpan, cujcujo, qujncujcujcatia yn inteteuoan: yn ačo omacatl, anočo chicome coatl, anočo hecatl, anočo coatl xoxoubqui, nanachia in cujco, quitzacutimanj, in cujco, tlaacacatilanj, tlaacacatinemj in cujco, xaxamacatimanj in cujcatl.

Auh čanyioque, in ueuentzitzin, yoš yn ilamatzitzin, in tlaana: suh yn aqujn vel oiujnitic, tetzatzulia, anoče moqujchitōa.

5. Or old (senary).

6. Of this phase of Tlaxochimlan, Clavigero (op. cit., p. 163) says: "Esta danza que duraba hasta la noche, terminaba con el sacrificio de cerros comunes. Hacían también en esta vez muchos sacrificios la fiesta de los santos dios del comercio."

796 And after that it was quickly lifted upright. Much
 T78 did the earth stir, move, and swirl. Upon this, they
 cast stones in [the hole]—all these round rocks—
 throwing in large stones, pouring them in. And when
 [the space] was filled with stones, then it was covered
 with earth. Thereupon each went to his house; all
 was quiet and calm.

X 796 And thereafter came out the captors [with] their
 captives, who were to be cast into the fire. [The cap-
 tures] were well arrayed and adorned. They were
 [302] painted with yellow ochre; their faces were stained
 [237] red. They bore upon their backs butterfly devices
 [293] made of red azara feathers. And their shields [were
 decorated with] lower legs—those of either eagles
 or ocelots. These were designed on this shield in
 feathers. Hence were these named "shields with legs."

● [535] And so they went dancing with the captives; they
 went winding back and forth. Thus they proceeded
 by twos. The captives, they who were to be cast into
 the fire, also danced. They covered their bodies with
 [30] white clay; they had paper breech cloths and paper
 [302] shoulder sashes; then they had their paper wigs, and
 [292] they decked their heads with feathers. They had
 feather lip plugs; they were stained bright red about
 the mouth; they were stained black in the hollows
 of the eyes.

And when the sun set, then it all ceased, and they
 shut the captives in. And the captors departed. There
 in the same place reposed those who owned the cap-
 tives. They guarded their captives.⁷

And then they started holding a vigil for them.
 It was already far into the night when the old men,
 those of the tribal temple, to which they belonged,
 departed. And when they ended the vigil, it was
 midnight, in the deep of night, when night divided
 in half.

[302] After that the captors then took [some of the cap-
 tives'] hair; they took hair from the crowns of the
 captives' heads—a little of the captives' hair, [which]
 they cut from the crowns of their heads. They bound
 the ends [of the locks of hair] with bright red thread,
 to which were attached two heron feathers, forked.

[413] And the obsidian knife with which they cut the hair
 they named the "falcon nail."

[415] After they had taken [the hair], then they put it
 into a small, woven reed basket, called the "hair
 basket." This hair basket the captor carried to his

anh in ie ihuquj ommoquetxivetzi, vel tecojnj in
 talli, vel olinj, yoi comonj: in ie ihuquj, njmā ie ic
 quietema: mochli ichoel in teolli, in vevet tedi
 conmaia, contepeoa: anh in omoteten, njman ie ic
 motalpachoa in panj, njman ie ic viviloa, cacalacoa,
 cactivetzi, cactimomana.

Auh njman ie ic valqujca in tlamanjme: in immal-
 hoan, in motelpantlaque, vel mocencacoa, mochli-
 chioa, motecocuhaltia, mxtlapalhuja, in qujmama
 tlavixtli, papalotl: can cnecalin in tlachihuetli: yoi
 in jchimal teteponitli, aco quauhixtli, anoco ocelo-
 mateteponitli, in vncā chimalpan icujliuhetia, hivi-
 tica: ic moteneoa in chimalli, teteponitli:

ic imjotitivi, momalitotitivi, momamāitivi: ic im-
 putitivi in mamalti in motelpantlaque, no mjtoti-
 tivi, qujnticavā, imamaamaxtli, imamaneapanal,
 njmā ie imamatzon, qujncapotonjia: imjviteneac,
 motenchichiloa, mjtentilicomolo.

Auh in oncalac tonatiah: njmā ie ic mocacacoa,
 qujncalcaquja in mamalti: anh in tlamanjme vivi:
 can no vncan omototlalia in maleque, qujncipia in
 immalhoan.

Auh in peoa in qujnticavā, ie tlaquauhiova in
 qujca: ichoant in calpolvetvetque, in calpoleque, in
 vncan povi: anh in mocacacoa in teteçavā, iovalne-
 pāntla, iovalli itic, ioalli xelivi:

in ie ihuquj, njman ie ic tetzoncuja, in tlama-
 njme: qujntzoncuja in mamalti, inquanepantla, aquj-
 ton intzō in mamalti, qujntequjlia in inquanepantla,
 chichilicpatica qujcujtālpia, axtatl itech ca, vme,
 maxalic: anh in jztli inje qujtequja intzon: qujto-
 caioiaia, icztlotli:

in ie jubquj in oconcujeque, njmā ie cōtema petlacal-
 tenco, itica: tconpetlacalli: inin tconpetlacalli, quj-
 vica in jchan tlamanj, aco qujpīloa, ic monextia in

7. Literally, knee. René Simon, however, renders *atepetzōli* as *thigh*.
 8. The context suggests a distinction between *elmoctone* and *moctone*.



x 796 Thirtieth Chapter: here are related the feasts and the ceremonies which were performed on the days of the eleventh month, which was named and known as Ochpaniztli.

The eleventh feast was known as "The Sweeping of the Way."¹ At this time the actual feast had not yet arrived. For another five days nothing was done; there was then no activity. And when five days had passed, then began the hand-waving dance—when there were fifteen days before Ochpaniztli. It was carried on for eight days.

x 796
● 535 And thus they danced the hand-waving dance: All were arranged in order; four rows were formed; all formed four lines. Thus they danced: They went marching only in circles; their hands were filled with Tagetes flowers and branches, which they went grasping in either hand.

They did not sing; none called out; they went in complete silence.

[23] But if some mischievous youths became drunk, they imitated the ground drums. As the ground drums roared, just so they went about doing. [The dancers] went moving their hands here and there; they moved in equal rows. None broke ranks; none turned [another] from his course; none went astray.

And when the hand-waving dance began, it was already near sundown. And when all ceased, the sun had already set. And when eight days had passed, then began the mock-battle [of the medicine women], which they carried on for four days before the house of song and dance.

x 796
[53] In this manner and in this way proceeded all the medicine women—old women, maidens, and some of the harlots:

They were divided [into two bands. The likeness of] Teteo innan went with a certain number [of them, and] as many more went opposing her, skirmishing against her, [that] thus they might banish her sad thoughts, her sorrow; [that] they might amuse her and cause her to laugh; that she might not be sad. For if she should weep, it was said, it would be an omen of evil. It was said that many men who were dexterous as warriors would die in

Injc cempanalli on matlactli capitulo: vacá moteneoa in ilhujl, yóá in tlamavistiliztli: in muchioia in jipá ic cemjilhujl, ic matlactli oce metztli: in mjoia, in moteneoa: Ochpaniztli.

Injc matlactli oce ilhujl: iehoat in moteneoa, Ochpaniztli: in aiamo onaci, in vel iquac vel ilhujl: oc macujilhujl, in aiale muchioia, in can oc cactimanj: auh in óqujz macujilhujl njmá ic vmpeoa in nematlazo, iquac in tlacaxtli ochpaniztli: chicuilhujl in muchioia.

Auh injc nematlazo, netetecpanaloia, nappantia, nenappantilo: injc mitotiaia, can nenentivi, tlatlaoaloa, cempanaluchitla mapotectli in immac tetitih, nenecoc in immac qujtzitatzqujivi:

amo cujaia, aia nacotia; can nó iivi:

tel itla cequjintin in telpuchtlaveliloque, in mivintia conlaecallhuja in vevet: in juh caqujitzí vevet, can no iuh qujchiuhtivi, necocampa in conjauhtivi imma, can tecpantivi, can cemonotivi, aia chicopetoni, aia tepatilia, aia onchicoqujca.

Auh in peoaia in nematlazo, ie teulac: auh in necacaloia ic ócalaquj tonatiuh. Auh in otonqujz chicuilhujl: njmá ic vmpeoa in çonecali, navilhujl in muchioia: vnan in cujacalli ixpan.

Irin in muchioia, iuhquj in, in muchioia: in jaqujchtn cioatitric, in jlamatque, ynan in jchupuchi, ynan cequjintin avienime:

moneoloia, monepátlazeloaia, izquj intlan mártivi, in teteu innan, no izquj in qujnámjctivi, in qujtia-iavtla, ic qujpopolotiaia in jlaocul, qujtlacaviloia, qujvevetqujtiaia, injc amo tlaocuiaz; auh in tlachocaz, qujlmach tlacatzaviz: qujlmajc naumj-

1. *Serviziante de camino*, in Gifford's rendering (op. cit., p. 306); see "Weggehen," according to Sahagún (Höfner Kapitul, p. 171); *Serviziante*, in Douthett, op. cit., Vol. II, p. 198.

Each one stood saluting him, before whom lay all manner of arms and devices—the shields, and the clubs set with obsidian blades, and the capes, and the breech cloths.

They stood saluting him, and then each one stood receiving his gifts. They then went out where all adorned themselves, putting on the devices and insignia. To the great chieftains was given this costly array. And to all the common folk were given the Huastec devices.¹⁴

And after that, when this was concluded, when all were arrayed, then once more all placed themselves in a line before Moctezuma. Each one stood saluting him. Thereupon [each] came forward; [each] came up there.

And when the dancing took place, the hand-weaving dance was danced. Those to whom insignia had been given came there to display their devices. And the insignia which were given were like their reward, which served to bind them [to their duty]. And in this manner was the hand-waving dance: all were in columns, as hath been said; like flowers they moved. They went in glory [as] they circled the temple.

And all the onlookers, the old women—all the beloved women—burned with tears; their hearts were full of grief.

They said: "These are our beloved sons whom we see here; if, in five or ten days, word comes: '[We are] in flood and fire—that is, at war'—is it possible that they will return again? Will they find their way back? Verily, they will be gone forever!"

And [the wearer of the skin of the likeness of] Toci, and her Huasteca, and the medicine [women] went apart [from the others] and went dispersed behind [the dancers]. They alone proceeded singing, apart, singing in a high falsetto; like [that of the cen]tzoitli [bird] they raised their [voices in] song. The hand-waving dance began at midday; and when it ceased, the sun had already set.

And when dawn broke, and it was already day, again all gathered, once more all dancing the hand-waving dance, and none ceased, even once. For arms and insignia were offered to the noblemen—not now many, but a few. And they were bestowed devices

ceceiaca contlapalotimanj, ixpan onoc, in ixquich nepapan tlavitzli, in chimalli, yvan in macquavintl yotl tilmatl, yvan maxlatl;

contlapalotimanj, njman ic concujtimanj, ceceiaca in innetlauhtli: vmpa oniatimanj in vmpa nechichioalo, onneaquijlo tlavitzli: in verei tiacaoan, in quimomaca iehoatl in tlapotlanquj; auh in ie ixquich, ça tlacujtlapiloa, iehoatl in quimomaca cuetecatl tlavitzli.

Auh in ie iuhquj in ontlamoac, in ñezechichioaloc: njmā ic oc ceppa ñevipānolō, in iupan, Motecuztoma: ceceiaca contlapalotimanj, njmā ic oalqujtimanj, njman ic vmpa oniatimanj.

Auh in iquac in ie netotilo, nematlaxo: vmpa oniatimanj in omotlavizmacaque, vncan tlaviznertia. Auh in tlavitzli, ic quimomaca, iuhqujn impatiuh muchioa, in quimjliuhca muchioa: auh inje momatlaxa tetcēpāuivi in juh omjto iuhqujn suchitl mantih, vel mavicōtivi, quiaiaalo in teucalli.

Auh in ixquichtin tlatlata, in jlamatzitzin, yie ixquich tlatatl cioxnitizintl, tlachqujtzitleo, icnoia in inioollo:

qujtoia. Inin topilhoantiztzin nican tiqumitta, intō macujl, matlac oalmjto, tehoatl tlachinolli, id es; iaciutl, cujx oc mocuepaquuj, cuix oc ymiloch qujchioaquuj, ca ic ceniazque.

Auh in toci, yvan ycuexaoan, yvan titici, çan nonqua mantiuj, iteputzco tepeuhiuj: çanjioque in cujcatiuj, ynic cujca cenca tlapitzaoa, iuhqujn tzoeli cana in-cujc: in peoa nematlaxo nepantla tonatiuh, auh in necaalo, ic oncalaquj in tonatiuh.

Auh yn otlatuje, in ie ynuztlatoc, oc cepa cenquiza, oc no nematlaxo, aiac mocaoa ca ça yiopa: qujnic motlauizmacaia in pipiltl, aocmo mjequjnti, ca quetzqujntin: auh in quimomacaia, cenca tlapo-

14. See Sahagún, *Collected Works*, Vol. II, Pt. 3, pp. 130ff. Sahagún mentions (pp. 131, 132) a pointed, cone-shaped hat; a disc or mirror fastened to the hat; a crescent-shaped nose plug; a golden ear pendant; and quincles. Either these relate to the wars of Aztecapan among the Huasteca, or else "the Mexicans were [then in practice] themselves to be the servants, followers, hangers-on, of the old master of the gods, Teotl inman, the Huastec earth goddess, . . . mother and inventor of war, . . . who was supposed to be at home among the Huasteca, and perhaps was actually received by the Mexicans from there."

X 796 [796] Ixcoauhqui, he who [was named] Xiuhtecutli, who likewise was god of the merchants. Only these came last, behind [the others], last of all; because they were already old.

And after this, then began the casting [of victims] into the fire, there on the large altar.⁸ Indeed many wretched captives they cast into the flames.

X 796 292 535 [198] And when they were being cast into the fire, there then went dancing [one arrayed as a] squirrel. He was bedecked with a small feather crest; he had a crest. The painting on his face was in two colors. He bore a small box upon his back as he went, in which was a small dried rabbit. When they cast one into the flames, [the dancer] whistled with his fingers.

And one [in the likeness of a] bat was there, [also] doing a dance; indeed [in an array] like a bat was he adorned. He had two gourd rattles which, one in each hand, he went rattling.

And when they had cast [the captives] into the fire, then the priests formed themselves in rows, that they might descend. [They were bedight with] their paper stoles, which were painted with designs.

X 796 535 They took one another's hands, grasping them firmly. When the line [of the procession] was broken, where a gap was formed [in the line], one was, as it were, thrown off. Some fell, striking the ground, biting the earth. This was called "They fall upon their hands."

[237] And next day all assembled at the same time to dance the serpent dance. All were decked in colored feathers—yellow, bright red, orange, and green. Thus were people adorned with feathers—[even] all the small children, although they [still] lay in their cradles—all the people, [but] only the men.⁹

Thereupon was begun the serpent dance, at mid-day. Hands were clasped; there was song. It was no matter what [song] they intoned—mere pleasure songs. And when they ceased, it was night. And any who were taking much pleasure, verily, spent the night there.

And these two festive days they had already taken from the [next month], Tepeilhuitl.

Enough. Here endeth and concludeth the feast [of the month] Teotl eco.

qu), ichoatl in Xiuhtecutli, çan no pochteca intouah carca, ça oallatzacujtivia, ça oallatoquijltivia, ça qujoalcenzacujtivia: ichica ca ie vevetque.

Auh in jquac in, njman ic peoa in tetlepantlaxo, vncan in teccalco: vel mjequjintin, in quintlepantlaçais, mamaltzitzinti:

auh in vncan tetlepantlaxo, vncan mjtötötinemj techalotl, çan mochichioia quachichiqujltrone, quachichiqujle, mjtötecujjlo: iocalcron qujmamatinemj, vncan onotöinemj, tochtlaotzaltontli: in jquac ce conlaça tleco, mapipitza:

yoan ce tzinacan vncan nenca, mjtötötinemj, vel iuhqujn tzinacan: ic no mochichioia vntel in jais-cach, vccampa in aiacachotinemj.

Auh in onterlepantlaxoc, mec oalmotecpana in tlamacazque: injc oaltemo, imaamaneapanal, tlacuj-kalli:

maana, in matitech maana, cenca motetcahtzitz-quja: inon omocotonque, in omotlacavilque, iuhqujn mochichicanaubtivi, in aca tlalli ic movitequi, tlalli quiquatvetzi. Inin moteneoa mamatlavitzoa.

Auh in jmuzzlaioç, onnenechicolo, cenvetzi, in necocololo, hivitica necujculolo, in coztic, in chichiltic, in vitztecolli, in xoxotlic, injc mjvicucujloa, muchintin in pipiltotöci, in manel coçolco onoc, cenca ixqujch tlacatl, çan ichoantin in oqujchtin:

njman ie ic pealo in necocololo, nepätla tonatiuh, neaano, cujco, çaço ac tle queoa, çan avilcujcatl: auh in necacaalo, ie inoa: auh in aca cenca compaqü, vel vncan iovilia:

auh in jiomjilhuixti y, ie cuel cöcujlia in tepilhujtl.

Je ixqujch njcan tlami, njcan tzonqujça in ilhujtl Teutl eco.

8. "... on ou decede cada año achilben cinco ou un gran número de e fuertes machos caninos, ou la fiesta que se llamaba tlanahuac, y andaban los ahueques agitando caracanas que se llamaban mualhuacatl, como se dice en la misma forma de trabajar" (Sahagún, op. cit., Vol. 3, p. 223).

9. "... porque en las fiestas and el día de los muchachos" (ibid., p. 236). Cf. Chavignat, op. cit., p. 166.

at [the village of] Uitzilopochtli. It was there at the [spring called] Uitzilatl, in a cave. With cypress⁴ branches they stopped [the mouths of the jars] as they went. They proceeded bearing [the water] with them.

When they had taken [the water] hence, they thereupon sprinkled it upon [the victims], there at the foot [of the Temple of] Uitzilopochtli. And there they gave [the victims] their paper vestments, their paper adornment, in which they were to die. And they painted them with stripes, in blue, from their feet up to their knees; and from their hands up to their elbows. And their faces they stained in horizontal stripes of alternate colors, light blue and yellow.⁵ And they inserted nose plugs made of an arrow and a half disc.

And when it was so done, when they had adorned them, when they had prepared them, then [the bathers, they who owned the slaves,] took them to the tribal temple, but they came hence quickly. Thereupon each [owner of a victim] went to his house [with his slaves]. There they took apart and set down [the victims'] array, placing [their ornaments] in palm leaf baskets for them. And there, together, [the owners] began the singing and dancing, going in company with their women.

And when they had come to the fifth day [before the feast], then they who owned the slaves⁶ and the old men of the tribal temple began a fast. They ate only at midday,⁷ and bathed themselves at midnight. Having bathed there at the cloud house, they then departed from the tribal temple.

And the woman who was to bathe [the slaves] bathed herself at the water's edge. She set up one thorn, stained with blood, on the bank. And when the four days of fasting ended, then at nightfall the serpent dance was danced. The bathed victims danced the serpent dance, as well as their owners, who had bathed them, and those who were to seize them, and those who were to bring them down [from the temple, when they were slain], and those who

vmpan ca vitzilatl, oztoc, avevetica in qujoaltzatza-cutivi, intlan qujoalaantivi:

in oqujoalhujaque: njman ie ic qujmatzelhuja, vncan in jcuidan Vitzilobuchtl, yoan vncan qujmmama in jmatlatlquj, in jmatanechichial in jpan iniqujzque, yoan quintexo vavana in imicxic, inmetzpan tlatlami, yoan in inma, imacolpā tlatlami: yōā imixtlan tlatlaana, ic tlatlapantiuh in tlatli, in coztic, yoan qujmontlatlilia iacapilolli, mjtł muchioa, yoan anecuiotl.

Auh in ie iuhquj in oqujmōchichihueque, in oqujmōcencauhque, njman ie qujnvivica in incalculco, çan calqujqujzōqujça, njmā ie ic vivi in inchan chan tealtique, vmpa qujnxixicijña, qujntlatlililia in inlatquj, qujmōtanatemjlia. Auh vncan in teoan compeoaltia in cujoioana, qujnvivicativi in incioan.

Auh in oacic, vncā tlamacujlti: njmā vncā compeoaltia in moçaoia tealtique, yoan in calpulvevetque: tlatlatlaquāia, yoan maltiaia in ioalnepantla: vmpā aiauhcalco in ommaltiaia, vncan oncoia in calpulco.

Auh in cioatl tealtiz, çan vncā in jatenco ommaltia: ce vitztlī cōquetza atenco exco: auh in oztōquj navilhujtl, inje moçaoia: njmā ic calioia in coancujlolo, coancucujlō in tlatlidi, yōā in tealtique, yoan in teanque yoan in tetemovique, yōā im paoa-

que quiere decir, lavados, porque los lavaban y regaban para que guardasen, para que su carne fuese sobria cuando los habiesen de matar y comer; compraban sus esclavos en Attepetzaco, porque allí había feria de ellos y allí los vendían los que vivaban en esclavos."

The *Real Pictura* MS (Guthrie, op. cit., p. 317) reads: "Auh inie, micoa tlatliti peltica in tlatlami machpa calioia atencuilia in isquid canā compeoaltia."—"y se dice el que había para porquer a su esclavo siempre lo habeban con agua caliente, cada uno de los veinte días."

4. See *Collected Works*, Vol. II, Pt. 4, p. 59) calls *ahualchol* *cozmo cypress* (an emblem of kindly power). In Sahagún (Reboredo ed., Vol. III, p. 332) it is defined as *Tenoclium* non-voucan *Yem*; the corresponding Spanish text has "Árboles de cedro." See J. Ignacio Dávila Corral, *Epitome de rebus novis* (México: Editorial Cultura, T. G., S. A., 1949), Vol. I, pp. 156ff., for some notes on the etymology of *ahualchol*.

5. See, in *Codex Vaticanus* Nr. 3773 (*Codex Vaticanus B*) (Berlin: Druck von Gebr. Unger, 1902), p. 8, description this face painting (*lindeo diano*) as *Goche* in *Guernseyen*. The stripes, although of different color, are characteristic of *Tenocliques*.

6. Corresponding Spanish text: "*Señores de los esclavos*."

7. "*Comidas de medio día*" (loc. cit.); "*Sin comer (sin cenar) con Tzuc (con Mitag)*"—Sahagún, *Single Kapitel*, p. 206; "*comida o media*" (Guthrie, op. cit., p. 312).

X 796 would carry the banners, and the women who would wash their faces. [The dance] ceased when conch shells were blown [at midnight].

X 796 And hence was it named the serpent dance: they took one another's hands, while ranged in a line; 535 with their hands they grasped circlets of grass, or reeds, or cord made into jar rests. The victims went trotting among [the others]; there was much running; they leapt, hurrying as if in haste, as if breathless. There was circling about, with no song, without singing.

[834] And the old men of the tribal temple beat drums for them; and only they sang. Some looked on, marveling at [the dance]. And much was their fasting admired and respected. All abstained, even more so the owners of the victims. No [man] might lie with a woman, nor a woman with a man.

And when they had danced the serpent dance, then they dispersed.

X 796 And when it dawned, on the twentieth day, when [it was] verily the feast day, thereupon the bathed slaves went to [their owners'] houses, taking their leave. They carried with them black stain, [or] per- 386 chance blue mineral earth, or red ochre. And as 535 leave was thus taken in [the owners'] houses, they went singing, as if their voices would crack, as if they were hoarse. When they reached the houses of those who had bathed [them], then they dipped 386 their hands into the blue stain, or the black stain, or the red ochre. Thereupon they laid their hands upon the posts and upon the door lintels, wherever they came out of the homes of those who had ceremonially bathed [them].

And when they had proceeded to the several places where their relatives were, then they again went to [their owners'] homes; these in vain offered them food. Some yet would eat; and some could not now eat.

And when this was done, gifts awaited them, spread out. Cloaks were ready [for them], breech cloths, shifts, skirts. And when the gifts were laid out, thereupon the victims took their banners upon their backs, arraying themselves of their own free will. And the women likewise, in the same way, put upon their backs their baskets with all their womanly adornment. Thereupon they arose to carry in their arms the gifts made them; before the door, in the street, they arranged themselves in procession. And the bathed ones thereupon entered the interior of the

que, yon in teixamque cioa: in mocaa iquac in tlaltapitzalo.

Auh injc moteneoa cóanecujolo, maana, motepana: injc maana isaalli, ayo toli, anopo mecatl in quiaoaallia: in tlaaltiti inlan aactivi, cenca motlatloa, chichitonj, vivicinj, iuhquin tlaistotcha, iuhquin tlacica: moiaioalaa, amo cuja, amo ma cuja.

Auh in calpulvetque, qujotlatzotzonjia: auh canoque in cuja: cequjntin tlatlata, tlatlamavicoa: auh cenca tlamavistililoa, cenca qujmavistilia in neçoaaliztli: vel iquich tlatatl, motzitzujia: oc cenca iehoantin, in tealtique: aia: cioacochia, auh in cioa, ano ac oqujchcochia.

Auh in onnecocoloc, njmā ie ic tlaxinij.

Auh in olatvic, in vnan tlacempoliti, in ie vel iquac ilhujtl: njman ie ic vi in tlaaltiti, mocacalnaoatizque: qujnpatilia tllili, ayo: texotli, anopo tlavil: auh in jquac ie vi mocacalnaoatizque, cujcativi, iuhquin no in tozqujtzatzaianj, omach içaacaque: in onacique inchan tealtique, njmā conaquja in imma texotitlan, anopo tilitlan, anopo tlauchtlan: njman ie ic commamaña tlaquetzalitech, yōā tlaixquad itech, izquicā quja in inchachan tealtique.

Auh in jzquican onqujzque, in inoaniolcaocan: njmā ie ic no ceppa vi in inchachā, in nen qujntlamaca: in cequjntin oc ontlaqu; auh in cequjntin aocmo tlaqua.

Auh in jquac in, ie ic onoc in tetlauhtilli, ic qujchixtoc in tilmatl, in maxtlal, in vipilli, in cuetl: auh in omotetecac, tetlauhtilli; njmā ie ic mochichioa in tlaaltiti commomamaltia in impā, can monomavia in muchichioa: auh in cioa can no ionoma in cōmomamaltia, intana, in jzquich incioatlatquj: njmā ie ic moquetza in tlanapalaa, in qujnapalaa tetlauhtilli, qujiaoa, vilica oalmotecpana: auh in tlaaltiti, njman ie ic calaquj in cioapan, qujoaliaoalaa in tlecuilli: mec oalquja, mec ommoiaacita

x 796 And before she died, she danced. The old men beat the drums for her; the singers sang for her—they intoned her song. And when she danced, she wept much, and she sighed; she felt anguish.⁴ For time was but short; the span was but brief before she would suffer, when she would reach her end on earth.

x 796 And when the sun was past its zenith, they then took her up to the top of the temple. All the impersonators of the demons went, laying hold of and accompanying her, proceeding in rows. Yet another, the impersonator [of *llama tecutli*], went leading the people—one whom verily they thought a god[des] on earth, who was only a man whom they [so] adorned.

And when they reached [the summit], they cut open her breast. And when she was slain, then they severed her head. And her head they gave to him who led. He took it in his right hand, going off with it, going dancing, marking the dance rhythm with the head. He went before them, leading all the likenesses and vicars of the devils. They circled the temple; then they descended, in the same way [as they had come up], ranged in rows, and going in lines. And when they reached the ground, thereupon they dispersed and went to their houses, to their tribal temples, where [the gods' raiment] was guarded.

And the vicar, the likeness, of *llama tecutli*, he thus danced: he stepped back, kicking his heels up behind him. And then he went off supporting himself upon his staff, a cane.

[293] Its head, its upper end, was divided off into three [points], like a three-pronged harpoon. It was called his thorny staff. And when he thus danced, one said: "*llama tecutli* backeth away." And they put upon him a mask looking in two directions. It had huge lips and large eyes. And upon his head stood an array of little banners, arranged in rows. They seemed like a wreath of flowers upon his head.

[417] And when this [took place], it was said: "His grain bin burneth." His granary was fashioned⁵ of pine branches joined together, like a framework.⁶ Then they wrapped paper about it; they caulked it with paper. They placed it upon the eagle vessel.

Auh in aiamo iniquij mjtotiaia, qujtlatzotzonjliaia in vevetque, in cujcanjine, qujcuicatia, qucvilia in cujcu. Auh in jquac mjtotiaia, vel mochoqujliaia, yoañ elicivia, mociaappa: ichica ca ça achitonca, ça izquich caviti y, ça izquich cavitonitli y, inic ontlacotiz, in ie compoloz tlalticpacitli.

Auh in jquac omotzcalo tonatiah: njmā ie ic qujtlevia in teucalticpac, qujtitzqujivti, qujtocativi in jquichutin im jxiptlaō diablome cempantivti, teicātiah in oc ceppa izipela, in vel-qujmoteutia tlalticpac, çan tlacat in qujchichioia.

Auh in oconaxitque, njmā ie coneltequj: auh in omomqujli, njmā ie qujoalquechcotona: auh in jtzontecō, qujoalmaca in teicantiah, itlan conana imaiauhampa in qujtitzqujiah, mjtoteituh ic ontliauhituh in tzotecomatl, imjxpan icatiah, qujniacantiah in jquichutin imjxiptlaōan, in impatillooan Diablome, qujoaliacaloa in teucalli, njman ic oaltemo, ça no ivi, motecpantivitz, cempantivitz: auh in otemoco tlachi, njmā ie ic ivi, momoiaoa, vmpa vivi in inchachan, in incalpalco, in vmpa pipielo.

auh in teixiptla, in jxiptla llama tecutli: inje mjtotiaia tzitzintlacça, itzintlampa in conjaça icxi: yoañ ic motlatlaquechitiah itzotli, çtlatl:

in jiaac, in jquac, excan in maxaltic, iuhqujn mjnaachalli: motocaitia, yiotlavitzil, auh in juh mjtotiaia y, mjtota, motzineoa in llama tecutli: yoañ xaiacatl cōmaqua, occampa tlachia, tencaxalcaltic, tencaxacalpul, yoañ itxtotolopol, auh in jcpac pantotoni tepantoc, vipantoc: iuhqujn icpacsuchiuh muchioa:

yoañ in jquac y, no moteneoa icuezcō tlacila: in jcuexcon qujchichioia ocnquavil in qujnepanoia, iuhqujn colotli, ic qujtaliaia camaqujimjioia, camapepechoa, vacan qujquetza in quauhxicalco:

temado por conchas, porque lo puerco; pero que no son sus plumas), é ingeridas en esos prismos, y de ellas procedían, otras plumas grandes de águila."

4. Torquemada (op. cit., p. 284) writes, however, that "a una mujer le era permitido llevar, y consintieron mucho (con vergüenza en otros, que miraban como Dios) y así se representaba, aspiraba, y llevaba, con la memoria de la muerte, que de pronto, y cerca esperaba."

5. Chichimec may be rendered in two ways. We have been guided largely by the context.

6. In the next chapter (1590) Sahagún notes that "hacían la cumbre del día de fuego de argenteo, y pidos azules, once con verde, que ellos llamaban colotli, que quiere decir simiente o mundo."

* 796 hand they grasped a paper incense bag. Thereupon
 [293] they came down [from the temple], dancing rapidly.
 And when they had descended, then they circled
 [the courtyard], they went around [the courtyard]
 only four times. And when they had danced, then
 they dispersed and went away, and thereupon all entered
 the palace in proper order. And this was known
 [535] as the Lordly Dance; [for] all the lords danced the
 [629] Lordly Dance, [and] it was the privilege exclusively
 of the chiefs that they should dance the Lordly Dance.
 This was done every four years.

Thus [was it done].

[304] Early in the morning was begun the boring of
 ears, when they pierced the ears of the small children.
 And they pasted them with yellow parrot feathers
 and with soft, white feathers, which went mixed
 with the yellow ones.

* 796 And for a gift they made *pinolli*.¹¹ And the mothers
 608 sought out some master of the youths, seasoned war-
 rior, or leader of young men who might wish to be
 [427] as a parent, thus to become their [children's] uncle.
 Also some sought out a woman who might be an
 aunt, and they offered her gifts.

To the man they offered per chance a tawny cape
 or a coyote fur cape. And gifts were also offered—
 they also offered gifts to—the women.

[304] And when they pierced the ears [of the children],
 thereupon they took the little ones to singe them;
 they laid and made a fire, and scattered much incense
 over the flames.

And hence it was said: "They are singed." The
 old men of the tribal temple seized all of them. They
 took the small children and dedicated them over
 the fire. Then they gave them uncles and aunts. And
 the small children cried out and whimpered. Then
 they went to their homes.

* 796 And when they had gone to their homes, there-
 273 upon all ate and drank.
 535

And then, in the temple, began singing and danc-
 ing at midday. Then once more all went to the
 temple. The uncles and the aunts carried the small
 children; carriers took the wine, poured into small
 gourds which they carried, and [poured] into small
 earthen jars. And when they arrived there, all sang.
 Thereupon was quieted the dance; they carried the
 small children upon their backs. Then they went
 giving them wine. All gave it to each other.

in tlanj ticaio: cececlapal qujxitziquia amaxiquj-
 pilli; njmā ie ic oakemo njtotivitzte.

Auh in otemoco: njmā ie ic tlaicacalco, cā nappa
 in tlaicacalco: auh in ommjotique mec naxixitijlo,
 texititijlo, njmā ie ic calacoa in teqpan tlatecpano-
 lox. Auh in iehuaj y, moteneoa: netecujtototli, mote-
 cujtotia in tetcutin, can inneixcavil catca in tlatoque,
 in motecujtotiaia: nauhxiuhlica in muchioia;

ie iuhquj.

Oc vecaioan in pealoia in tenacaxxapotaloia in
 quinnacaxxapotalo pipiltototi: yoa qujnptonja,
 tocovitica, yoa itlachcaioio neneliuhtli in toztili.

Auh in ventli in quichioia pinolli: auh in tenan-
 oan cequj temoaia, iehoatl in tiacauh aco tequjoa,
 anoço telpochiaquj iuhqujn tlanenequja impilho-
 que injc Tetlatizque: no cequj temoa cioatl in
 teavitz, qujtlauhtiaia:

in oqujchli in qujmaca, aco quappachtimatli,
 anoço coioichcatimatli: auh no motlauhtiaia, no quj-
 tlauhtiaia in Cioatl.

Auh in ontenacaxxapotaloc: njmā ie ic qujnvivica,
 in qujnchichinozque pipiltototi: qujtlalia tletl, tle-
 tliaia, vel mjec in copalli contepeoa tleco.

Auh injc moteneoa techichinolo in calpulhuet-
 que, qujnoalantimanj in pipiltototi tleco qujmon-
 jauhtimanj: njman ic qujnoalmacatimanj in tetlati,
 in teaviti: auh in pipiltototi iuhqujn tlatatzatzli,
 iuhqujn tlaaoacatimanj: njman ic iatimanj in
 inachacan:

auh in oniaque inchan, njmā ie ic tlatlaqualo,
 haatlao.

Auh in opealoc teupan in ie cujco in ie netotilo,
 nepantla tonatiuh: njmā ic no ceppa vilao in teupan:
 in Tetlaocan, in teavioan qujnvivica in pipiltototi, in
 tlatatquj ietuih in vetli, in tlatotiaolli xicalhuicoltica
 in qujitzquj, cequj apiloltica: auh in oacito vncā
 cujco: njmā ie ic ommomana in mitotia, qujnama,
 mama in pipiltototi: vncā qujmomacatimanj,
 qujmomacatinemj in vetli: netech qujmomamaca.

11. The Real Palacio MS here contains the line *pinolli ya chinapinolli*, which probably identifies the *pinolli* as ground dried maize and chile seeds.

until the rosy dawn, when dawn would break and the morning would redden—when the swallow would sing.

And when dawn broke, thereupon all bestirred themselves, and ate and drank. Thereupon the old men of the tribal temple and the singers sat in the courtyard to sing for them. And they walked carrying the small children upon their backs. And [a child who was] a little larger his uncle and aunt came grasping by the hand. There they made him dance; they went through dance movements. And when the sun hung low, after noon, then all gathered at the Tezacoac. Here the dance and song proceeded—the songs, in all, spreading a sound as of the crashing of waves.

And then began the giving of wine. Everyone carried his wine, and brought it there. Among themselves, all took it and offered it, in earthen jars—all continually giving [it to others], giving and taking in return. Here they gave the wine to all the small children—those who were grown and those yet lying in the cradle, moistening food [in the wine] for them. Verily, everyone already mature was drunk; in truth, all showed that they had drunk wine.

None showed awe [of the wine] as it foamed; none [thought it] precious as it gleamed. It fell to the ground; the wine ran like water.⁸

And they carried their drinking vessels, called *zauhtecomatl*, [which had] three legs and, on four sides, had handles.

With ruddy faces, crying out, short of breath, with glazed eyes, all mingled with one another; there were disputes; all circled and milled about. Becoming more intense, all crowded and pressed together, elbowing each other. All took one another by the hands; they were bemused. Embracing one another firmly, [thus] all entered their homes.

Thus one said: "The wine feast hath verily been observed; for the children have drunk wine."

And thus ended and concluded Izcalli. Then came to reign the Nemontemi—five days which had no day-names, which were no longer counted, which were not reckoned in the [day] count. Greatly were they feared and held in awe.

For they were ill-omened and of no use. Nothing was done [during those days]. They were ill-fated, of ill-fortune. For in them was no reward or merit—

quenman tlaxiv, in quenman tlaxivlotleox, in quenmā tlaxo cujujzcatl.

Auh in otlaxiv, njmā ie ic tlaxiv, tlaxaqualo, astloa: njmā ie ic motlalia in vevetque calpoleque, cujanjme, in jealco in quincucataia, vncā qujnmatinēmj in pipiltotont: auh in ie achi qualton imatirech cantinēmj in jtlā, yōān iavi, vncā qujotia, tlaxiauhinēmj: auh in ie achi tlaca in vmmopilo tonatiuh, vncā oakenqujxoa in tezacoac: vncā mocenmana in netotiliztli, in cujujztl, cepā caoantimomana, xaxamacatimanj in cujcatl:

Auh vncā peoa in nemaco, in temaco vctli, muchi tlacatl yioe vmpa qujtqui, vmpa qujvica, tetlan tlaano, apilolteca, vncā netech nemaco nepanotl nemamaco, necuecupililo, necuecupiaotlililo, vncā qujntlaotia in jaxquichtin pipiltotont in ie achi qualton, yōān in oc coxolco onoque, can qujntlapalotia, vel muchi tlacatl ivinti in ie vevetlaca, vel neixmanalo in tlaano:

amo nemauhtilo, iuhqujn tlapopoçoca, amo tlapotli iuhqujn tlapetlaca, tlalpā aci, iuhqujn atl nemja vctli,

yōān intlaonacax qujtquja, itoca tzicujltecomatl: ei icxi, nauhcampa nacace,

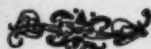
iuhqujn tlaxichilili, iuhqujn tlapomoca, iuhqujn tlacica, iuhqujn tlaxmetzivi, tlaxnelivi, neixnamjco, tlaxmalacachivi, tlaxmoiaoa, iuhqujn nezoxocolo, nepopotzolo nequequeçalo, netotopeçalo nematitech neaano, neaanalo, nececequetzalo, necece-macho, nequechnaalotliuh in cacalacoa techachan:

ic mijto ca nel ilhujo in vctli, ca pillsoano.

Auh injc onzonqujca, injc ontlamj Izcalli: njmā oalmotlalia, oalmotema in Nemontemj: macujlilhujl in aotle itoca tonalli, in aocmo vmpovi, in aocmo vmpouhquj cenca imacazotia, cenca mauhcatoia:

iehica ca can nēqujzquj, vncā nenenujztilo, atle vnujzxo, nenencolo, nenencencolo: iehica ca atle vncā ca ilhujli, mācenalli, can vncā icnoioi, neto-

3. Cf. Anderson and Dibble, op. cit., p. 24.



Here is described a feast which was observed every eight years.

For Atamalqualiztli (the eating of water *tamales*) came to be observed every eight years. At times it was observed [in the month of] Quechollli; or at times it was observed [in the month of] Tepilhuitl.

For seven days all fasted. Only water *tamales*, soaked in water, were eaten, without *chili*, without salt, with neither saltpeter nor lime. And they were eaten [only] at midday.

And he who fasted not at this time, if he were noted, was then punished. And much was this, the eating of water *tamales*, hallowed. And he who did not this, if he were not seen nor noted, it was said,—he was visited with the itch.

And when the feast arrived, it was said: "Ashes are put on faces," and "They are [bedight with] sea shells."⁶ And it was when indeed all the gods danced. Thus, it was named the dance of the gods.

And all came forth [as] humming birds, butterflies, honeybees, flies, birds, giant horned beetles, black beetles—those forms men took; in these guises they came dancing.

And still others were in the guise of sleep. [Some had] garlands of fruit *tamales*; birds' flesh [*tamales* formed yet others'] garlands. And before them was the maize bin, filled with fruit *tamales*.

And also all [these] appeared—those who played the rôles of the poor, those who sold vegetables, those who sold wood. Also appeared one in the guise of a leper. And still more took the forms of birds, large owls, screech owls.⁷ And even other [birds] they counterfeited.

And [an image of] Tlaloc was set in place. Before him was [a vessel of] water. It was full of serpents and frogs. And they who were called *Maqatecs* swallowed the serpents [while still] full alive. Each one severally held them only in their mouths, not with their hands. They took them only in their teeth, when they seized them in the water, there before

Nican micoa, yn ilhujtl: in chichicuexihuitica muchioia.

Auh yn atamalqualiztli, chicuexihuitica in muchiuhuitia: in quenmanjan ipan in muchioia quechollli: auh anoço quenmanjan ipan in tepilhujtl muchioia.

Chicomilhujtl, in neçaoaloia: çan tlapactli atamalli, in moçaoia, amo chillo, amo iztaio, amono tecuixqujo, amono tenexio: a:h tlacatlaualoia.

Auh yn aqujn amo moçaoia yn ipan in, intla machoia, njman tzacujtuloia: auh cenca ymacaxoia y, in atamalqualiztli: auh yn aqujn amo qujchioia, intlacamo itoa, anoço machoia, qujlmach xixitotia.

Auh yn jquac ilhujtl qujçia, moteneoa ixnxtioa, yoan atecuculetoia: yoan yn jquac cenca muchintin mjttoia in teteu: ic mjttoia, teuitotiloia:

yoan ixq'ch vncan oalnecia in vitiztilin papalotl, in xicotli, in çaiolin in tototl, in temoli, tecujtlaololo: yn ipan moqujxtiaia tlaca, yn ipan oalmjttoia.

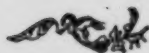
Auh yn oc cequjntin ipan moqujxtiaia in cochiztli, in xocotamalcozquj, yoan totolnacatl yn jncozquj: yoan ymjxpan ycaca, in tonacacuezcomatl, tenticac in xocotamalli.

Auh no muchi vncan oalnecia, yn ipan moq'xtiaia in motolinia, yn motequjqujlnamaqujlia, yn motequahuahnamaqujlia: no yoan vncan oalnecia, in teucocoxquj ypan moqujxtiaia: yoan yn oc cequjntin totome, in teculul, in chichitli ipan qujçia: yoan oc cequj ipan moqujxtiaia.

Auh motaliaia in tlaloc, ixpan maça yn ail, vncan temja in cocoa, yoan in cuçiaime, yoan in iehoantín moteneoa, maçateca, vncan quintoloia in cocoa, çan ioioltia, ceceia, incamatica in qujmonanaia, amo inmatica: çan qujmontlanquechiaia, ynjc qujmon-

6. Gairber ("Relación breve," p. 318) translates incorrectly as "se enciende la cara." *Atrocidades* appears in the same text, translated as "se helen como oñeros del agua." Cf. however, *atrocidades* in Molina, *op. cit.*

7. Trevelyan: *hubs*; *chickens*; *larks* (sic, etc.). Cf. also Chish, *op. cit.*, Vol. II, p. 117, and Angel María Gairber K, in *Tlalocan*, Vol. I, p. 309.



Behold [here] a true [relation] of all [the temples] which were the temples of the Mexicans.

[In] the [great] square [of the Temple of] Uitzilopochtli, all was thus, [as followeth]:

It appeared to be perhaps two hundred fathoms [square]. And here, in the center [of the square], were very large temples, which were the temples of demons. The one which was tallest, of greatest height, was the house of Uitzilopochtli, or Tlacauapan Cuexcochtzin. This one was very large, very tall.

And this one was in the middle [of the square]. And with it was the house of Tlaloc. Both were together, side by side. And at the very top, [one] stood a little high[er]—perhaps by [as much as] a fathom.

[Of] both of these, [one] was taller, rising higher; only they were quite similar. And at the top of each was a temple; at the top was a house.

Here was the image of Uitzilopochtli, also named Ilhuicatl Xoxouhqui. And in another [house], there was the image of Tlaloc.

And also at the top [of the pyramids] were circular stones, very large, named *techtatl* [offering-stones], upon which they slew victims. Thus they paid honor to their gods. And the blood—the blood of those who died—reached the base, flowing thence. All were thus in all the temples which were of the devils.

And this temple of Uitzilopochtli and of Tlaloc faced the setting of the sun. And its stairway was very wide. It reached up to the top, whereby all ascended. And for all the temples there were stairways; all were alike. Very straight was its stairway.

Tlalocan, the Temple of Epcatl.

At Tlalocan all fasted in honor of the Tlalocs when they observed [their] feast. And when all fasted, then evil things were done and vicious. All danced [bearing] dried maize stalks. And there was dancing in all the houses. It was said, the dance of maize and beans was danced. And when the feast of the Tlalocs ended, thereupon died those who were set apart, and

Iscatquj in jmelasoca, in isquich catca iteucal mexicana.

In jtoal catca vitzilopuchtli, in jxquich ic catca:

in juh motta, aco matlacpvalmatl: auh in vncan yituc, cenca vevei in teucalli mamanca, in jteucal catca diablome: in oc cenca tlapanaviticatca, in veiticatca, iehoatl in jcal catca Vitzilopuchtli, anoço tlacavepan cuexcochtzin: iehoatl in cenca vei catca, cenca vecapan.

Auh injn, nepantla in jcaca: auh nevan manca in jcal catca tlaloc, vel nehoan manca, vel netech calihutimanca: auh in ie vel jcpac, achi veva motzti-catca: aco cemmatica.

Inj vnteixti y, oc cenca tlapanaviticatca, oc cenca veveixticatca, can vel nenevixticatca: auh in jcpac cecentel teucalli, in jcpac manca calli:

vncan catca in jxiptla vitzilopuchtli, no yoa itoca ilhuicatl xoxouhqui: auh in oc cecaj, vmpa catca in jxiptla tlaloc:

auh no ioan in jcpac, vncan mamanca tetl iacaltic, cenca vevey, quitocaitiaia techcatl, in jpan tlamjctiaya: injc quijnmavixtiliaia iteuhoan: auh in eztlil, in jmezco in mjquja, vel valacia in tlazintlan, injc valtotocaiia: muchi inhuj catca, in jxquich iteucal catca diablome.

Auh in iehoatl in jteucal vitzilopuchtli, ioan tlaloc: vmpa itztimanca in jcalaquian tonatiuh: auh in jlamamataliao, cenca patlavac: vmpa aciticatca in jcpac, in vncan tlecovaiia: ioan in ie ixquich in teucalli catca, muchihubqj catca: cenca vel melavaticaca in jlamamataliao

Tlalocan, iteupan epcatl.

In tlalocan: vncan netlalocapauloia, in jquac ilhuhujqujcaia: auh in onneqamaloc, nijman ie ic alectilo, ioan neavililo, netotilo, yca cintopilli: auh novian in calpan mjtoiaia: mjtoiaia, etzalmacealoia. Auh in jquac onquix imilhujuh, in tlataloque, nijman ie ic miquj in vncan pouhque in mjtoiaia

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Tzonmolco.

Tzonmolco.

Tzonmolco: here died four named [and arrayed as] Xiuhtecútl. The first was named Blue Xiuhtecútl; the second, Yellow; the third, White Xiuhtecútl; the fourth, Red Xiuhtecútl. And others named Iuipapaneca temilolca [were also slain]. And she who was named Ciuatontli, and also [she who was] named Nancotlacuqhui, [likewise] died, [having] their breasts [slashed open].

And when they were slain, thereupon came Motezuma forth then to the Coacalco. Thereupon was danced a princely dance, and all chiefs danced. Motezuma led them; he led [priests arrayed as] all the various gods. And when all had danced, when all had danced the serpent dance, thereupon Motezuma offered incense [to the gods].

And this was done upon the feast of Izcalli, once yearly.

In tzonmolco. vncan miqu'a yn jtoea catca xiuhtecutli naujntin. Injc ce ytoea, xoxouhquj xiuhtecutli. Injc vme coçauhquj. Injc ey iztac xiuhtecutli. Injc nauj tlaçlauhquj xiuhtecutli: yoa oc cequjntin intoca, ihuipapaeca, temjloca: auh tlaçpanmiquja, yn jtoea catca ciuatontli, no iehoat! ytoea nancotlacuqhui.

Auh yn ontmicoac, njman ie ic oalquja, in Moteçuoma, in vmpa coacalco: njman ie ic motecujtocia, yoa ixquich tlaçat mjtotia, teiacanaia in motecuçoma, qujniacanaia, in nepapá teteu. Auh yn onnetotiloç yn onnecocoloç, njmā ie ic tlenamaca yn motecuçoma:

auh in muchioa yn, ipan izcalli cexiuhitca.

Coatlán.

Coatlán.

Coatlán: here died those who were named the Centzonvitznaua, perchance at the time of the fire drilling [of new fire] or, yearly, at the end of the feast of Quecholli.

In coatlán, vncan miquja in jntoca catca centzonvitznaua: aço yquac in tlamamalioia, anoço yquac in quecholli tlamj cexiuhitca.

Xochicalco.

Xochicalco.

Xochicalco: here died [they who were arrayed in the likeness of] the White Cinteotl and of the Red Cinteotl; and also that one [impersonating the goddess] Atla tonan.

And when Atla tonan died, thereupon they flayed her. And when they had flayed her, then the fire-priest put on her skin.

And when day broke, thereupon the fire priest danced—he stood wearing the skin of Atla tonan. And this was done yearly, at the feast of Ochpaniztli.

In xochicalco, vncan miquja in jztac cinteoutl, yoa tlaçlauhquj cinteoutl, yoa no iehoat! in atla tonan.

Auh in jquac oommjc atla tonan: njman ye ic quixipeoa: auh in jquac oconxipeuhque, njman in tlenamacac conmaqujaia yn jicaoia.

Auh in jquac otlatuhujc: njman ye ic mitotia in tlenamacac, conmaqujticac in jicaoia atla tonan: auh in muchioia y, cexiuhitca, ipan in ochpaniztli.

Yopicalco and Ecacalco.

Iopicalco, yoa ecacalco.

Yopicalco and Ecacalco: here stayed the leading men from Anácat, who came from distant cities.

And greatly did Motezuma honor them. Here he gave them gifts; he gave them rich mantles, or precious necklaces, or costly arm bands. Whatever was of value, he gave to all of them.

In iopicalco, yoa ecacalco, vncan onoca in ananac clatoque, in veta altepeli ipan oalvia:

auh cenca qujnmavitziliaia in Moteçuoma, vncan qujntlauhciaia: qujnmaciaia in tlaçotilmatli, anoço tlaçocotat, anoço tlaçomacuetzli: in ie ixquich tlaçotli, muchi qujnmaciaia.

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beareth a staff. For also [in times past] they had staves; and formerly these [officers] seized one and thrust one in jail.

These were all the honors and preferments which the youths [could obtain].

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And in this way of life, few showed understanding and were persevering. Without number were those who were known as young [warriors]. Because in truth the life of the youth was not harsh. For when yet small boys they all slept together in that place which they called the young men's house, where they lived all together.

And he who was absent, who slept not in the young men's house, him they punished. And they ate in their homes. And they went about together where they had anything to do—perchance [preparing] mud [for adobes, making] walls, cultivating the soil, [digging] canals; they did these going all together, or they divided up. And they went into the forest, and gathered and carried on their backs what they named torches for the song house.

And when only a little sun [was left in the afternoon], they quit whatever they did. Then they prepared and adorned themselves. First they bathed themselves; then they rubbed [black on] themselves, but not—they say—their faces. Then they put on their neck bands.

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The [valiant] men and chiefs put on neck bands of large sea shells, or of gold; they put on netted capes and leather corselets.⁷ Then they painted their faces [with black stripes]. It was said, they applied black sweat to themselves. And they pasted on iron pyrites. As one's adornment, ear plugs were set in; turquoise ear plugs were worn. Heron feathers were applied; netted capes were worn. This netted cape [was made of] twisted *maguary* fiber, knotted like a net with small shells [attached]. The chiefs had golden shells in their netted capes. Of the net capes of the shorn ones, it was said, "They are provided with fruit." For this reason it was said, "They are provided with fruit"—[that] very large fiber balls hung from them by strings.

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When the sun had already set, then they laid a fire [at the place] called the song house. On the hearth the youths laid the fire. When it was already dark, then was begun the singing. Everyone danced

til catca, yoa in ça ie ichoantin in onteilpiaia, in quauhcalco onteilapiaia,

yxquich y, in inpauechaliz, in inpauechaliz in telpupuchti.

auh injn nemiliztli amo çan quexquichtin in ipan nencia, in ipan moocapaiaia, amo çã tlaloalti in motaciaciaia telpupuchti, ipampa ca çan njmã amo tecoco in jnnemiliz in telpupuchti, ca in oc pipiltontoti, vncan cencochi in quilhuja telpuchali vncan cemonoque.

auh in aqujn poliujia, in amo telpuchcalco cochi, quilatzacujloiaia, yoa inchan ontlauca. auh cemolobuhtitli in canpa tlein quichioa, in aço polotli, tepantli, cuemid, apantli, quichioa, motquicui, anoço moxexelo. auh quauhla uj, concuj, connana in quilhuia cuilatlanilli:

auh i ça achi tonatiuh quicacoa in tlein quichioa, njman mocencaco, muchichioa, achtopa mahaltia, njman môça, amo no quilhuja in inzaiaç nima mocozcatia.

Yn quichitin in tiacacoa, vevaj chipoli in quimocozcatia, anoço teucujtlacozcatl, motlacuechmanilia, motlacoatimanilia, njman mjchio, mjtioia mothitzoia hapetztlitli in conpotonja, in inechioal, monacochitia, moxtijuhnacochitia, moztatia, mochalcatia, ynjn chalcaiatl tlamalintli in jcpatl, tlalalpiti, iuhquin matlatl cillo, in tlatoque teucujtlacillo in inchalcaiauh, in quaquachicti inchalcaiauh mjtoia xoxocoio, ynjc mjtoia xoxocoio, vevajpupul in itech quipipilia icaputli,

yn içc ie onaqi tonatiuh njman tletoca in quilhuja cujacalco, tlehquaxco in deletlalia telpupuchti, in ie tlaximiqui, niman peralo in cujco, mochi tlacatl

7. The word *polotli*, as used elsewhere in Sahagún, appears to mean to make adobe.

8. In *King's Capital* (p. 344, n. 1), Sahagún refers a woman for *molochochimilia* and *molochotimilia*. *Cuechli* and *cuat*, however, may be women's garments, as here translated.

until the half division of the night passed, until after midnight.

And in those times they covered themselves with nothing else. All thus danced, wrapped only in netted capes. They went about nearly naked.

When the singing ended, then all dispersed. Next day [was] the same, and the next day the same. They went together to their city quarters; they all went to sleep in their sleeping quarters, in this young men's house.

And the more valiant men, who already were wise in the ways of the flesh, always slept with their paramours.

mjestia, isquichica yn oquiza iocalli zelui, yn conquis
iocalnepantla.

suh niman aac de quimololooia, in isquich ie
netocilo, çanyio in neolokolo chalcaiatl, haçan nel
inlaqui petlahtinenca,

yn oquiza cuicatl, niman cecenmanoa, murtla yui,
mustla yui, in centzilacalti, moçquiti vi vmpa çoçi
in jnochia, injn telpuchcali.

suh in ie vel oquichtin in ie quiximati talticpaotl,
vmpa oncoçoçi in jnmeçoa.

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[p. 56³ is blank]

821 water, in order that they should let him go, he offered
793 the priests something of value—either a turkey or
785 food. In return for it they let [his son] be.
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And when this came to pass, everywhere, in the houses of all, in each house, *etzalli*⁹ was eaten. Each one made *etzalli* for himself; and there was a dance in which *etzalli* was begged. With green maize stalks they danced. Those who danced the *etzalli* dance entered house after house, each one begging and asking. [The householders] offered them all this same *etzalli*, [placing it] in the small jars, the *etzalli* jars, which they bore in their hands.

These [gods] were called Tlaloc. To them were attributed clouds, rain, hail, snow, mist, sheet lightning, thunder, and lightning bolts which struck men.

The Rainbow

821 As if arched—bent and rounded—it thus appeared. Varicolored, many-hued was its appearance. The single colors which showed in it [were] green, dark green, blue green, and black; and yellow and orange or tawny; then vermillion and ruby red; and [various shades of] blue, and dark green.¹⁰

And they said that when it appeared it revealed, made evident to men, and denoted—whereby it was known, realized, and seen—that it would not rain; would not rain hard—would not pour. But it would break up the clouds. It would dissipate, impede, and quiet the rain—the downpour which wet, soaked, and drenched one. If clouds piled up, if heavy clouds blackened [the sky] so that everywhere it was dark, it only dissipated [them]. Although it rained, no longer was the rain heavy; no longer did it increase. If only sprinkled; it drizzled; a few drops fell; a haze, a fog, a thin mist drifted and fell. Or at most it sprinkled; the sprinkling and the spray continued.

And they said—it was averred—[that] if it appeared over meagry plants, because of it the green [leaves] yellowed, turned, dried, reddened, and withered. And also they said [that] when it appeared many times, thereby it was evident [that] the rains were to end forthwith. They said: "Soon the masters of the rain will go; already the Tlalocs are about to leave."

9. Bernal: cf. Andrien and Lillie, *op. cit.*, p. 79.

10. Sahagún (*Memorial de los mexicanos*) has green for *azulite*, *quailite*, *quailite*, *quailite*, and *quailite*. Alonso de Molina, in his *Vocabulario de la lengua mexicana* (Johannes Putschmann, ed., Leipzig: B. G. Teubner, 1897), gives blue-green for *quailite* and brown or black for *quailite*. The usual connotation of this hue and of *quailite* is outlined in this translation. Molina mentions *quailite* as rarely or non-colored. In *Memorial de los mexicanos*, Sahagún uses both *quailite* and *quailite* as red. For *azulite*, Molina has red or non-colored. For *quailite* and *quailite*, the *Memorial* has blue.

Auh in *icouac*, y, in nouian techachan, in cecencalpan *etzalqualoia*: *cececiacs metzalhuiaia*, *yoan etzal-maccoalioia*: *cintopiltica mitotia*, *tepan cacaliqui*, *motlatlacua*, *motlatlacianja*, in *etzalmaceuhque*: *can muche* in *etzalli quinmaca*, *insochohuicol*, *imetzal-con intlan caana*.

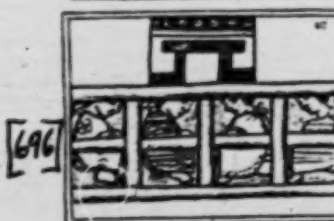
In *ichoantín*, y, *moteneoa tlaloque*: *intech tlami-loia* in *misti*, in *quisuitl*, in *teciuitl*, in *cépauiuitl*, in *aisuitl*, in *tlapetanliztli*, in *tlatzitzinliztli*, in *teuete-quiliztli*.

Aisuhcopamalotl

Iuhquin uirotliuhqui: *tlauitlotic*, *coltic*, *inic calmo-quetz*, *tlatzatlalpoalli*, *motlatlapalpouh* in *itlachie-liz*. In *centlamantli* *tlapalli*, *itech nezi*: *xomotic*, *quilitic*, *quiltalic*, *tiapaltic*, *quiltalli*, *tiapalli*: *yoan coctic*, *xopaltic*, *xochipalli*: *niman ie chichiltic*, *tlapaltic*: *yua tlazalealtic*, *tlazaleacalli*: *yoan teactic*, *teactli*, *matlaltic*, *matlalli*.

Auh *quitoa*, in *icouac calmoquetza*: *quinesia*, *quintitina*, *quinesacoria*, *ic macho*, *ic machizi*, *ic iero*: in *amo quiauit*, *amo tlaciquiauit*, *amo tilaoz*: *can quimemoiaoz* in *misti*, *quipoopoloa*, *quellietia*, *quiacacaculia* in *quizaotl*, in *tlaciquiauit*: in *tepatitli*, in *techacoani*, in *tepoquantli*. *Intla cenca omotlatlali mistli*, in *cuel cuicuecheac*, in *onouian tlalaoz*: *can quipoopoloa*. *Intlan quisui*, *socmo cenca tilaoa*, *socmo molhuia*: *ca aochquiaui*, *anachli* in *onemetzi*, in *onchichipini*: *aochpitracali*, *aochpicilli*, *anachpilitoton*, in *ontzitzicuini* in *onemetzi*: *anoc* *can aochtilaoa*, *aochtilaocuitmani*, *aochtez-tzelnitmani*.

Auh *quitoa*, *quilmach intla metl*, *ipau moquetza*: *ic macnepalim*, *macoçania*, *maoçqui*, *machichilini*, *matlatlanja*, *macuetlanja*. No *yoan quitoa*, in *icouac minopa calmoquetza*: *ic nezi*, *can cuil quiza*, in *quianiti*: *quitoa*, *can cuil iaque* in *aqueque*, *ic quicque* in *tlaloque*.



—After Paso y Troncoso.

Omara (continued). 61. Two-headed men (Chapter 6).

62. Spaniards landing on the coast (Chapter 7). 63. Game of patuli (Chapter 10). 64. Rolling a log on the sides of one's feet (Chapter 10). 65. Animals kept by the ruler (Chapter 10). 66. Judgement and punishment of malefactors—Tlacatlan (Chapter 14). 67. Same—Quauhcalco (Chapter 14). 68. Same—Tzotzicalli (Chapter 14). 69. Mexican (Chapter 14). 70. Array and equipment for the dance (Chapter 14). 71. The ruler's animals (Chapter 14).

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[p. 36(F) is blank]

adultery. They accused him before Moctezuma, who then condemned him to be stoned before the people.

FOURTH PARAGRAPH, in which is discussed the council chamber of the brave warriors devoted to war.

Tequiacacalli or Quauhcalli: there were the brave warriors, the generals, and the commanding generals,* whose personal charge was command in war.

Achcauhcalli: there were the constables, the brave warriors who were the ruler's executioners. These who brought to an end [the life of] any upon whom sentence had fallen [were] the Quauhnochtli, Atempanecat, and Tzacacoacatl. And if they erred in something, they exacted the penalty of them and they died.

Cuicacalli: there were the masters of the youths and the rulers of the youths, there established in order to oversee what was by way of work. And every day, when the sun had already set, they turned their attention to dances. They went quite naked. So they went to the house of songs; so they danced with song, proceeding with, about their necks, only [a cape] made like a net. They set in place and proceeded with their forked heron feather ornaments and the red cord with which they bound their hair; and [they had] their turquoise ear plugs and sea shell lip pendants. All the youths, when they danced and sang, ceased when it was well into the night, when for the first time the fire priests and [other] priests blew the shell trumpets. None of [the youths] entered their homes; none slept at home. Rather, they went straight to the young men's houses, which were everywhere. There they slept, stretched out quite naked. Only little did they sleep. On the morrow, when it was still dark, they set forth, to lodge in the house of the ruler.

And when the ruler knew something ill of them—either drunkenness or concubinage;⁹ or that they wrought something to their advantage behind the back of the ruler; [or] that without his command they levied tribute on the towns, perchance of chocolate, or of food, which became a tribute, and it was done without leave, and [that] they exacted as tribute whatsoever they wished, then the ruler commanded that they be jailed in wooden cages. He condemned them to pay the penalty; perchance they strangled

pan motecuçuma, njman qujoallatzontequijli, injc
trixpan terpacholoc. 692
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IC NAUJ PARRAPHO, vncan mjtca in jnneno-
notzia in tiacahoan in jipampa iaujotl. 692
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Tequjoacacalli, quauhcalli, vncan catca in tiacahoan
tlaochcalcatl tlacatecatl, in jnncitcaujl iauitequij: 696

Achcauhcalli vncan catca in achcauhitl in tiacahoan in jtemjticaohan catca tlatoanl, ichoantin qujtzonquixtiaia in aquin tlein ipan omotzonter, quauhnochtli, atempamecatl, tezacoacatl, auh in jila qujtlaçoaia, qujtzacutiija mjquja. 696

Cujcacalli, vncan catca in tiacahoan, in telpuch-
tlatoque vncan tlatoçpanoia injc qujçiaia tlein
tequjtl, auh in momztizlac, in jquac ie calaquj tona-
tiuh: tlamaçeoalztli ipan qujmatia, çan perlauhtiuja,
injc via cujcacalli, injc oncujoanoiaia çanijo inqueh
in onactiuja, iuhqujn matlatl ie tlachivhtli, imaztaxel
comantuij, toçacatl injc qujlpa intzonchichilic-
patl: ioan ixiuhnacoch, ioan intempilol eptli, izqujç
in telpuchtl in oncujoanoia iocac neçaoiaia in tla-
quauh tlatoçoaia, in jçoc iancoçan tlapiçzia tlama-
maçque tlamaçaque, amo ñc ichan calaquja, amo
ac ichan oncochia, ca njman vmpa tlamelanoia, in
noujian telpuchcalli mamana: in oncan cochia, çan
pepedauhtoca, çan achi in concuchia, momoztlac in
oc ioboan qujça in onteçpanoa, yn ichan tlatoanl. 561
[24]
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[29]
[50]
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Auh in jçoc itla qujnmachilia in tlatoanl, aço
tlaoanaliztli, anoço nemecatiztli, anoço itla iocampa
qujquixtia, in tlatoanl: in amo itencopa, itla qujtete-
qujçia in calla aço atl, tlaqualli tequjpan iecauj,
moicoia, qujtetequjçia injc itech monequj, njman
tlanoiaia in tlatoanl, quauhcalco qujntalia, qujnda-
tzontequijlia, injc qujtzacutiia, aço qujnmecanja,
anoço qujntetepachoa, anoço quauhtica qujntajuje-
quj triçpan, injc mjtçila, injc maujstli qujtca
tlatoanl. 561
681

9. Theobaldus, *documenti*; see Sahagún, *op. cit.*, III, p. 27; Jarr, *op. cit.*, p. 78; Anderson and Dillie, *op. cit.*, II, p. 102, n. 3; III, pp. 57-58.

10. After manuscript, the Real Academia de la Historia MS has *anço mlticualtli-oc salubrey*.

were to remain, to make judgments, and to hear all manner of testimony.

The name of one Tecalli was Tlaxitlan. There they tried princes and great lords. At once, swiftly, they passed judgment on their complaints or wrong doing.

And the second place where justice was done was named Tecalli. There were the Mexican judges. Sagely they heard the complaints of the common folk. They defined and verified the complaint, they recorded it in paintings so that they might take it there to Tlaxitlan, where they informed the judges who were princes, so that there judgment might be pronounced.

And if something was difficult, they took it to the ruler so that he might judge it [with] those judges whose names were Ciuacatl, Tlacochcalatl, Uicznauatlailotlac, Ticociauacatl, Pochtecatlailotlac, Ezauacatl,⁵ Mexicatl tescacoacatl, Acatliscapanecatl, Milnauatl, Atlauhcatl,⁶ Ticociauacatl, Ciuatcapanecatl, and Tequixquinoacatl. These same judges meditated and pondered upon, and examined the testimony. They sought out the witnesses, those who bore testimony. Perchance [the charge] was true; or else that which the ruler had heard was false, so that, perhaps, by error⁷ someone had been held in jail.

And if the ruler condemned someone to die, then his executioners slew him—the Achcacauhtli,⁸ the Quauhnochtli, and the Atempanecatl. Thus did these slay him: with a cord they strangled the evildoer, or they stoned him before the people, or they cut him to pieces.

THIRD PARAGRAPH, in which is described how all were to dance.

The ruler was greatly concerned with the dance, the rejoicing, in order to hearten and console all the peers, the lords, the noblemen, the brave warriors, and all the common folk and vassals.

First the ruler announced what song should be intoned. He commanded the singers to rehearse and practice the song and [to prepare] the two-tuned

calli, in vncan iexque, in vncā tetlatzontequilizque. 643
in vncan quicacajizque in jaxquich tiamtli tlatlat- 693
solli, 565

in centetl ttecalli, itoca tlaxitlan, in vncā tetlatzontequiliaia tlapopiltli, tlatocapiltli, can niman icihuca quixzontequia intenteilhujl, anoço tetlatlacul. [344]

Auh inje vncan tecutlatoloia, itoca ttecalli, vncan catca in tecutlatoque mexicana: inian iocuxca quicajua, in jnetelhujl cujtlapilli, atlapalli, in oquichipauhque, in oquichitlique netelhujlli, tlapallacujlopān qujtlalia, inje vmpa qujtquj tlaxitlan in jpa qujntlapoujlia in tecutlatoque in tlapopiltli, inje vmpa motzontequj. 693
[344]
565
695
[212]

Auh intla itla oujtlia inje qujtquj in tlatonj inje ichoanti qujzontequj in jntoca catca tecutlatoque. 695
Cioacatl tlatocchalcatl, vitznaotlatilolac, ticociauacatl, pochteca tlailotlac, ezauacatl, mexicatl tescacoacatl, acatliacapanecatl, milnauatl, atlauhcatl, ticociauacatl, cioacatpanecatl, tequixquinaacatl, ichoantin, y, in tecutlatoque qujntemloia, qujchiquia, qujptaloia in tlatlatolli, qujntemoia in machicque, in tlantlilanj, in aco ie nelli, anoço tlatolchichioalli in caqujilo tlatonj, in aco can tlapic aca quanhcalco otlatilolac. 643

Auh intla aca qujzontequjlia tlatonj inje qujz, 693
niman qujmictia, in jtemictioacan achcacauhtli, 696
quauhnochtli, atempanecatl: inje ichoantin qujmictia, qujmecanja in tlatlacoan, anoço teixpan qujtetepchoa, anoço qujzerequj.

INJC EI PARRAPHO: ipan mjtua in quenja 535 ●
netotilon. 643

In tlatonj oc cenca qujmocujtlaujaia, in maçoalitzli, in papacujlitzli, inje qujmellaquaoa, inje qujnoliolia, in jaxquichtin tlatoque, ioan pipilti, ioan teteuti, ioan ticaloan: ioan in jaxquich in cujtlapilli, atlapalli, in maçoaliti:

achtopa qujpoia in tlatonj, in tlein cujcatl meoaz 643
qujntaotiaia in cujcanjme: inje qujchecoac inje 533
qujchicoacque in cujcatl, ioan trepanatli, olmatl. 534

5. The corresponding Spanish text reads: "Y los otros, muy diligencia, y gran, llamados de otros: pero que los anteriores llamados son otros principales, muy calificados, que era el caducan, y realdon."

7. After the word *qujntemloia*, the *Real Academia de la Historia* MS includes *microtlatlilolac*; common appears in *epicentral*.

8. The title *Quauhnochtli* is reported in the Aztec text of the *Platero* Codex.

9. One scribe: *que* is probably correct (*cf. ibid.*).

9. *delicadad*: cf. Sahagún, op. cit., I, pp. 105, 291, 295; II, pp. 318, 321; also Anderson and Eide, op. cit., II, p. 180, and III, p. 53.

643 drums, the rubber drum hammers, and the ground
533 drums, and all the properties used in the dance. And
534 [he appointed the kind of] dance, him who would
give the pitch, those who would lead, him who
would beat the two-toned drum, him who would
play the ground drum. All was first arranged, so
that nothing would be left out.

643 And when there was a dance, the ruler [decided]
535 the day. At this time, he adorned and arrayed him-
292 self, [in his] head band with sprays of quetzal
301 feathers and gold, with which he bound his hair; a
yellow labret, or a green stone lip plug, which he
inserted in his [lower] lip; golden ear plugs, which
he inserted in [the lobes of] his ears; and he laid
on a neck band, either a neck band of green stone
or a collar with turquoise inserted; he placed on his
wrist a bracelet with a large green stone upon it, or
a large turquoise; or a golden arm band; and a
quetzal feather fan. With [these] costly goods he
went in procession and danced. With a priceless cape
he covered and wrapped himself, and in a costly
breach cloth he girt himself.

565 Then also they arrayed and accorded favors to all
535 the lords, and noblemen, the men [at arms], brave
warriors, and the high judges, and the [lesser]
judges, and brave warriors, men [at arms], and
masters of the youths, and singers. And the ruler
gave them drink and food, all the things which have
been mentioned.

687 And if the singers did something amiss—per-
chance a two-toned drum was out of tune, or a
ground drum; or he who intoned, marred the song;
or the leader marred the dance—then the ruler com-
manded that they place in jail whoever had done
the wrong; they imprisoned him, and he died.

643 FOURTH PARAGRAPH, in which is told how
726 he who was the ruler kept vigil; how he kept guard
at night and all day, because of war.

The ruler was especially concerned with the keep-
ing of watch against enemies and the guarding of
the city, all day and all night. Hence he gave stern
commands that guard should be kept faithfully. For
at times, suddenly, the City of Mexico was circled by
foes; perchance somewhere for this they were gath-
ered together, and were laying a snare. Therefore the
ruler kept careful vigil. He did not become heedless.
He himself sometimes set forth by night, circled the
city, and beheld what was done: perhaps the priest

veued: ioan in inqich maçoallatquijtl, ioan neto-
tiliztli, aqujn cujcaito, aquique in teiacanaque,
aqujn teponaço, aqujn veuetzonazi, mochi achto
mocencasoa inje ate itlacauja.

Auh in ie ioac maçoa tlatoanj, in tlein ilhujtl
ipan mocencasoa, mochichioa quetzallapilonj coztic
teucujtlaio, inje quijlpia itzon, coztic tēpacatl, anoço
chalchiuhntetel in conaquja itenco, coztic teucujtla-
nacochtli, in caquja inacazo: auh in cozcatl conteca,
aço chalchiuhcozcatl, anoço cozcapetlatl, teuxiujtl
itlaactoc, macuxetli imac quijtlalia vei chalchiujtl
ipan ca anoço vej teuxiujtl, anoço coztic teucujtlama-
temecatl, quetzalecacoztli, tlaçotlanquj inje mjtoria
inje maceoa, tlaçotilmatl in quimololoa, in quimo-
quentia, tlaçomaxtlatl in quimomaxtlatia,

niman ic no qujencasoa qujntlaubtia: in inqich-
tin tlatoque, ioan pipilti, in oqujchti, tiacasoan, ioan
tecutlatoque, ioan achcacauhti, ioan tiacasoan oqujch-
tin, ioan tiacasoan, ioan cujcanjime, ioan qujmaca
in iauhi, in tlajual tlatoanj in jaqujtlamantin
omotenuhque.

Auh intla itla qujtlacoa cujcanjime: aço teponaxtli
qujchalanja, anoço veuetl, anoço cujcaitoa, qujpoloa
cujcatl: anoço teiacana, in qujpoloa netotiliztli:
niman tlanasotia in tlatoanj, quauhcalo contalia in
aqujn tlatacoa, qujtzacutiah mjquja.

INJC NAUJ PARRAPHO: vncā mjtora inje itzo-
ñaia in aqujn tlatoanj, inje tlapiaia in ioaltica: ioan
in cemilhuoj in jlpia isuiot.

In tlatoanj oc cenca qujmocujtlanjaia in iautlapia-
liztli, ioan alteppializtli, cemilhuojl ceioal, ic tlatla-
quauhnaotiaia, inje cenca tlapialon ma quenmanjan
atenemachpan iauiaololo in altepetl mexico, aço
cana ica necentlialilo, tlachichijlilo, ipampa cenca
itzoñaia in tlatoanj, amo tlanasotia, ioma in ioheal-
tica quenmanjan qujaia qujiaololo in altepetl qujita
tlein muchica, açaçomo tlapia in tlamacasquj in
tiachcauh aço ic necujtlaujlo in mixel in tlapatl in
oeti ioan oc cenca qujntlapiauhnaotiaia in tlatoanj

with eagle down—with tufts of feathers. It was called *tenocelli*. And the shield banner was painted like the blood banner. And his four arrows he held together with his shield. And his left arm band was hanging from his arm; it was composed of [strips of] coyote fur, and from it hung paper cut in strips.

And when dawn broke, when it was now the feast day, early in the morning, then those who had made vows before him unwrapped him. Before him they stood in one row and offered him incense; before him they laid all manner of gifts—feast foods, rolls of amaranth seed dough. And this was when they had not yet taken him up and elevated him to Itepeyoc. And all the men, the young, seasoned warriors, were as if determined and eager to proceed with and observe the feast, and thus show, exhibit proudly, and demonstrate it to the Spaniards.

All hastened and ran, as they made their way toward the temple courtyard, in order there to dance the winding dance. And when all had assembled, then the start was made; then began the chanting and the winding dance. And those who had fasted twenty days, and those who had fasted a year, stood aside facing the others. Those who hemmed in [the dancers had] their pine cudgels; whosoever tried to leave [the dance] they menaced with the pine cudgels. But one who would [leave to] urinate took off his net cape and his forked heron feather ornament. But one who did not at once obey, who would not be excluded, or who was mischievous, they soundly beat his back therefor, [or] his thighs, [or] his shoulders, and thrust him outside. They cast him out by force; they threw him on his face—he went falling on his face; he fell forth on his ear. No one in their hold took his leave.

The elder brothers of Uitsilopochtli—those who had fasted for a year—were much feared, looked upon with terror and awe, and dreaded. And those at the head, the great leaders, the participants, might leave. They did not detain them. Yet all the small boys, those with the lock of hair at the back of the head, with the back lock of hair, and those with the jar-shaped hair dress—they who had taken a captive with others' help—the leaders, those called leaders of young men, who were unmarried, who had gone [to war] to take one or two [captives], they also held away. They said to them: "Go along there, knaves! You shall give a good example! Appear not before us!"

Auh in otlavic in ie ilhujuh ipan, in ioatzinco ie ie quixtlapoa in jvic monetoltia, ixpan oncenpanti quitenamaquilia, ixpan quimana in izquican ventli in tlacatlaqualli, in tzoahilacatzolli. Auh in jquac in, aocmo quitlecavique, aocmo cacoquixtque in itepeyoc: auh in izquich tlacatl in telopochtequjoaque iuhqujn nececequetzalo, iuhqujn in ioiolipā in ilhujtlazque, in ilhujtlamatizque, inje quintlatitizque, quintlamavicolitzā, quintlatixlatizque, in Españoles:

tlatotoca, netlalolo, vmpa itztiova in teuitcalco, inje vmpa necocololoz. Auh in oocenquixzoac: njmā ic ic pealo, ie ic vmpoa in cujco yoa necocololoz. Auh in mocenpoalcauhque, yoa yoa in mocexiuhcauhque nepan jatinemj: in tetzaqua imococquauh, in aqujn qujcaznequj ic qujtlacicalhuja in ocoquavil: auh in aqujn maxixaz qujtlalitih icuechi, yoa iatzazel. Auh in aqujn can njman atlacamatli, in amo tetafaltoca in aquen tlata, vel ic qujcuilvitequj, qujmetzvitequj, caculhujtequj, calitica contopoa, conchiccanaoa, conjixquetza, mjixixquetztiuh, nanacanzitziuh aiac temacnaosti:

cenca ichoa tlamaamahtiaia, tlamahtiaia, cemjmacaxoa, cemjmacatincata in jachvan vitzilobuchti in mocexiuhcauhque. Auh in tlaicatia in vevei tachcavan, in vevei chiva tel huel qujaia, amo qujtzacujliaia: auh in ie izquich telputzintli, in cuerpaltzine in cuerpaltzitzineque, yoa in tzotzocoloque, in tepallamanj, in yiaque: in moteneoa in telpuchiaque, in oc ic nemj, in oc cacinemj, in anoco vme cacinemj no qujntzaquia: qujmilhujiaia, vmpa xivā on nocne, anqujteititia, amo techito.

[p. 52 is blank]

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For, so was it said, he had fallen into great sin.⁵ There rags and tatters lay strung out; there misery and orphanhood were the reward. And there was the great flood, the great crag, the pit, where there was a falling into the flood, or from the crag, or into the pit.⁶ And there lay the snare, where one was snared.

So was it said of him to whom it so befell that his fate and merits had been good; only of his own will and by his own act he had harmed, destroyed, and ruined it, etc.

And if a woman were born upon the day One Flower, it was said that she would be an able embroiderer. But nevertheless, in order to gain her deserts, and to achieve skill in embroidering, she should do great penances, and fast, and draw blood when the day sign One Flower set in. But if she did not do penances, if she took not good heed, if her upbringing and training were not good, she herself harmed her day sign.

Likewise it befell her (as was told here) that her labors were in vain; she merited complete poverty and misery. Thus her deserts only came to an end, to naught; they became corruption. She became a harlot, a courtesan. She sold herself; she became a paramour. For it was said that just so was her day sign, One Flower; for it fell two ways. They said it was good and evil.

Also it was said that when One Flower set in, then began, continued, and was always held, a dance, a procession. But only Moctezuma in his own heart knew — [for] no one [else] determined — for how many days he established his dance. Perchance for forty days there would be dancing.

And that it might be known that a dance had been arranged, two poles with flowers were set up; they remained at the palace of the ruler. Thus was made known the day of the flowers: there would be enjoyment of and rejoicing over the day of flowers.

At that time the ruler determined and requested the kinds of song to be intoned — perhaps after the manner of those of Cuexiltan,⁷ the drunkards of Cuexiltan,⁸ or of Hueztotzinco or Anahuac; or the merchants; or those of Nonoalco, or Cuexiltan; or of

ca iuh mijtoa, tlaalavi, tlapezcavi, tlacacemellecan vncan vilantoc in tzotzomatli, in tatapatli, vncā maceoalo in jcnioitl, in jcnotlaciotl: auh vncan icac, in vei atoiatl, in vei tepeixtl, in tlaxapuchtl, vncā neatoivilo, netepexivilo, netlaxapuchvilo: ioan vncan manj in tzoaoztli, vncan netzonoazvilo:

ic mijtoa, in aqujn iuhquj ipan muchioia, y, qualli ocacca: in jtonal, in jmācoāl, ca inēvian, ca onmonevianvi, in oconmjtlacalhuj, in oconmopōpolhuj, yn oconmodaolmjtli. Etc.

Auh intla aca ciotl, ipan tlacatia ce suchitl: mijtoaia, vuellamachchiuhquj iez: auh iee injc vel quicnopilhuj imācoāl, injc vel quijtax tlamachtli, cēc tlamaceoia, moçaoia, mijtoa in jquac moquetzaia ce suchitl tonalli: auh intlacamo tlamaceo, intlacamo vel monotza, intlacamo vellacapaotli, vellacaltilli mochioa, çan no qujtlaueia yn jtonal:

no iuhquj ipan muchioia (in iuh omjto njcan) atle onquçiaia, çan moch icnoitl, netolinixtli in qujmomaceviac auh injc çā ontlatzontia, ontlatzonquixtia, çā aujiqujzaiotl, in jnemac tzochoia, avienji, masujtia, monanamaca, moctzinnamaca: ic mijtoa, ca nel iuhquj jtonal in ce suchitl, ca vme vitz qujtoa, qualli, ioā āqualli.

No yoañ mijtoa, in jquac moquetzaia ce suchitl: vncan oncempeoa, vncan vnmocemana, in muchipa maceoalo, netotilo, çan iee qujmoti in Motecupuma yiolotlāma aiaç qujiocia, in quenzquijhujtl, qujtlatiz ymacoalix in aço vmpoalilhujtl manjz mācoaltizti:

auh injc necia, ynjc temacoaltiztialhujloia, vme suchiquaviatl oalmoquetzaia, oalmomanaia tepcan, tlatoacan: yc monextia in suchilhujtl, suchipacoa, ne-ruchitlamachtli:

vncā tlatlālamj, tlanenequj in tlatoanj, in carle cujcatl conoaz, in anoço cuextecaiotl, tlaonancuextecaiotl, venotzincaiotl, anaoacaiotl, oxtomecaiotl, nonoalcaiotl, conatecaiotl, tenjcaiotl, tepetecaiotl, chichimecaiotl, metztitlancalcaiotl, otoncuçiatl, quata-

5. *Flowerman's Code*, Book VI, fol. 191r: *dançes, dançerías in ditiçes*. See also fol. 211r.

6. Cf. also loc. cit. The passage is misquoting.

7. Probably *Huasteca*. See, however, Sahagún (Guthrie ed.), X, 79, 79-82 (cf. Vol. I, p. 9, for reference system, to be used hereafter except in special cases).

8. Cf. *ibid.*, IV, 7, 8.

527 the Tenime;⁹ or those of Tepetlan; or the Chichi-
 533 meca; or those of Mexxitlan; or the Otomi warriors
 or of the Quaquata; or the rabbit songs; or songs
 with two-toned drums, etc.; or women's songs; or
 those of the girls with the lock of hair at the side of
 the head. Or perchance only songs of debauchery,
 or of bragging; or of the sick, or of the cripples; or
 of the shorn ones; or of vice, etc.

So it was said that verily the [day sign of the]
 flower was in place.

And then the majordomos gathered together all
 the ruler's dancing array which he requested, and
 which he might exhibit; whatever he might desire
 to dance in, in which he would show himself to the
 people.

527 And then he gave devices to the chieftains, the
 643 insignia-bearers, the Otomi, the shorn ones, the com-
 431 manding generals, the generals, those who struck,
 encircled, overtook, hemmed in, and spied on the
 people.

643 And at that time, in truth, favors were accorded
 and distributed. He singled out, by means of gifts,
 527 all the singers, the singers from the common folk,
 the song-writers, the composers, the beater of drums
 533 — the ground drums, the two-toned drums; two-
 535 toned drum players, those who started the singing,
 431 those who led, those who gave the pitch, and those
 who whistled with their fingers; and the leaders and
 conductors of the dance, the dancers, those who
 urged the dancers on, those who distributed them,
 those with trembling voices, those who made noises
 like a weasel;¹⁰ the circle dancers, and all who be-
 longed and worked with those mentioned.

262 Before them came their food, the prepared foods:
 527 tamales with beans forming a sea-shell on top;
 fruit tamales; tamales of a dough of maize treated
 with lime; hard tamales with maize grains thrown in;
 tamal-stones; large tortillas; coarse, white tor-
 tillas; rolled tortillas; doubled tortillas, tortilla pies;
 1 or flax shredded, or wrapped about turkey; tamales
 formed in rolls; tamales of maize; ground-up
 tamales; crumbled tortillas; folded tortillas; meat
 with grains of maize.

527 And when they had tired and were wearied of
 dancing, then they took and burned the two flowered
 poles. And then they fashioned and adorned still

cujcatl, tuchcujcatl, teponazcujcatl. Etc. pioacujcatl,
 atzotzocokujcatl, suh in anopo can aujucujcatl, xucue-
 cuechcujcatl, cococujcatl, quappitzcujcatl, quatpo-
 qujucujcatl, aujucujcatl. Etc.

yc mjtoua ca nel onjac in suchil.

Ioan vnci qujencquixtiaia, in cacalpixque in ja-
 quych imicoollatquj tlatoan, qujtlanecotia, quj-
 tlaltlatitia, in cate coneuej, ipan onmjotiz, ipan
 onetlatitiz:

ioan vncan qujntlavizmacia, in tiscacan, in tetla-
 ujtrecaca, in otomj, in quaquachitzi, in tlaltlatecca,
 in tlatlacochealca, in tevitrequinj, in temalacachoan,
 in tevitrequinj, in tetzacujani, in tetlallanvianj:

yoan vel oncan mocnaviaia, mopixqujaia, tlata-
 chiaia, netlauhtolica, in jxquich cujcani, micoalcuj-
 canj, in cujcatlalianj, in cujcapiquinj: suh in tlato-
 ztonquj, in vevetzonquj, teponaco, teponapoanij cuj-
 caito, cujcanquj, cujcatlazquj, yon in mapipi-
 tzoanij: suh in teiacanquj, in teiacanaj, mjtouanij,
 motlaqujtoanij, tlamocauhquj, totzacucuechoanij,
 tocujlechoanij, tlacocoloanij: moch ichoan intech
 povia, intech aia, in mjtoua:

ixpampa vitz, itlaqualtrin, in tlaqualtli, in qua-
 tecujcujlli, xocotamalli, tenertamalli, tcamalli, tla-
 tzincujl, tamalxetl, vel tlaqualli, qusubtlaqualli, tla-
 calmjmjlli, tlacuelpacholli, tlapiocuepalli, tlaxcalco-
 totztl, totolqujmjlli, tamalmjmjlli, tamalat, tamal-
 cocuechtl, pepaxotlaxcalli, pepaxotlaxcalpacholli,
 nacatlac.

Auh in jquac otlatzinh, in ocentlatzilhuj mikona-
 listli, njman qujcalaqujaia, qujtlatiaia, in vnc suchi-
 quviti: suh iquac oc centlamitli, ic qujxiptlatiaia,

9. Cf. *Ibid.*, X, 29, 54-55; *gome hichare* was a term generally understood by natives.

10. In describing the sound made by the sound Sahagun, Book V, chap. vi, reads and says *como pipitona, chiquita, coquepitona, coquepitona coque-
 pitona* . . . the also, Otome, op. cit., p. 237 (Academics).